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ABSTRACT

This book is a reaction to the general neglect of cultural behavior education within civic education. It points to the particular problems, in the European context, of civic education in Slovakia. Concentration is on the main ideas of the PHARE project "Education for Citizenship and European Studies." Key ideas from the Department of Ethic and Civic Education at the Faculty of Education, Comenius University, in Bratislava (Slovakia) and ideas about new concepts for civic education and teacher training also are presented here. The humanistic ideals of Carl R. Rogers and Wolfgang Welsch's postmodern perception of culture both influence this material. Chapter 1 discusses the importance of culture, priorities of contemporary Slovak culture, and the aims of cultural education of citizens. In chapter 2, the nature of aesthetics and a non-classical version of aesthetic education are explored. Chapter 3 looks at the nature of civic education and multiculturalism in civic education. Chapter 4 is about teaching aesthetics in civic education. The final chapter covers civics teacher training. References follow each chapter. (LAP)

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**Erich Mistrík**

# Aesthetics and Civics

## (Cultural Dimension of Civic Education)

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# Aesthetics and Civics

## (Cultural Dimension of Civic Education)

„All beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood."

Universal Declaration of Human Rights. Art.1

# Introduction

This book emerged as a reaction to the general neglect of cultural behaviour education when educating future citizens. Many students in the sphere of civic education suppose that a citizen needs mainly political and legal knowledge, which should be mediated by the schools. The rest will be provided 'by life itself'. In this book I attempt to find reasons for making cultural education more important for civic education. The book intends to warn, by means of the confrontation of culture and citizenship, against neglecting the acculturation of citizens. It is meant as a warning against the education which produces individuals who think in a cool and instrumental way, who are completely insensitive to the human condition as presented in culture and art. It also wants to stress the necessity of teaching children to reflect on their own cultural background, to understand other peoples' cultures and to improve their understanding of the harsh economic, legal or political affairs of their own country.

Through this book, I want to react to the world cultural boom, which has been enormous over the past few years despite the heavy fire of mass culture and the even heavier fire on real battlefields.

In this book, I also want to point to particular problems of civic education in Slovakia as seen in the European context. I concentrate, therefore, on the main ideas of the PHARE project *Education for Citizenship and European Studies*, which in 1993-1996 attempted to advance new conceptual elements to civic education in Slovakia. As a coordinator of this project, I also employ its starting points and some of its results as well.

In addition, I present here more key ideas from the Department of Ethic and Civic Education at the Faculty of Education, Comenius University, Bratislava. In close cooperation with other colleagues of the department, I have been trying to assert a new concept for civic education along with a new concept for teacher training. Many of my thoughts presented here are the pinnacles of those discussions with them.

In this book, I support the humanistic ideals of education as articulated by Carl R. Rogers and also the post-modern perception of culture as represented by Wolfgang Welsch. I acknowledge them as my spiritual teachers even where I do not quote them directly.

## Thanks and Acknowledgements

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I also use knowledge obtained through a several-year collaboration with the Katholiek Pedagogisch Centrum in 's-Hertogenbosch, Netherlands, in the framework of the PHARE Project. My special thanks are due to Carla van Cauwenberghe-Quax for everything I have learned from her.

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# Chapter 1

# The Importance of Culture

## The Importance of Culture

Many have already expressed the idea that here at the end of the 20th century we are standing at a crossroads in the development of civilization, that one epoch is most probably at an end and that the door is open to a new one based on a different attitude of man to the world and to himself. One of the consequences of this transformation is a reemphasized interest in culture, arts and aesthetic values. The theoreticians of deconstruction point to the collapse of the *traditional pillars* of European culture: „God is dead. Self has disappeared. History is at an end. The book is closed.“[1]

F. Nietzsche once said that God is dead. God as a firm basis of the values ladder began to die in 19th-century man, and became dead definitely in the 20th century. Even where God „has not died“, He has lost His general cultural meaning. He is no longer the basic values standard that preserved culture as a concise whole and set the boundaries for the permitted and the impossible.

The solid system of human values that had been functioning for centuries collapsed. What vanished was the depth of human involvement in culture: culture ceased to provide us with generally accepted truths and started intentionally negating the depth and abundance of experience. These places are now occupied by empty abstractions. Art, beauty, freedom, tragedy, democracy, and individualism are losing their deeply human content; only their denominations remain to man who, instead of experiencing freedom and beauty deeply, only *talks* about them. A scientific, logical or analytic approach is triumphant, yet at the same moment disintegrating, as it is powerless solving even one problem of human intimacy. The universally developed market converts everything, even what remains (big words like beauty, human being), into money, so that these words convey nothing, they are merely purchased and sold. Instead of scientific imperialism, market-based economic imperialism entered the scene in the 20th century. Scientific, analytical thinking is conditioned by the even more powerful market, economic thinking. Experience, impression, imagination are becoming completely separated from human existence - the human interior; experience is something different than talking about human existence, about human experience - which is something different than the safeguarding of the human life. Creative self-expression is of no importance and even its comprehensible communication loses all sense. Only its *intensity* and *originality* play a role in its being sold at a good price.

Due to the extreme subjectivity of values, even the image of history is made relative and disintegrated, which, in our century, is constantly happening. Finally, through universal logocentricism, the all-ruling analysis of historical facts is disintegrating; since the time when W. Dilthey presented his ideas, human deeds in history are interiorized, experienced but not analyzed or assessed in a natural-sciences way. It is no longer important to study historical facts „objectively and impartially,“ but what is important is understanding them and their interpretation. We begin to appreciate their subjective *validity* before the knowledge and analysis of history.

*Self*, hitherto firmly rooted in the continually advancing knowledge and development of its possibilities, loses the firm ground beneath its feet. Its psychic unity secured by God and the Christian system of values was first disturbed by Romanticism, which preferred independence of the Self from anything standing near; according to Freud's discoveries, the Self loses the self-confidence of conscience created by Enlightenment. As a result of the disintegration of science and logocentricism, the Self loses the universally valid and acknowledged methods and systems of viewing the world. When L. Wittgenstein and M. Heidegger began to talk about the impossibility of relying on language, since language merely plays with us, the Self also lost the ability to communicate its feelings. Fascism, with the cult of the physique and then social diseases and AIDS, idolatry of top sports stars, and pornography deprive the Self of the unity of the physique and psyché. *Psyché*, to which we have hitherto conferred the highest value, recedes and becomes overpowered by the *spiritless physique*.

The disintegration of the political left, the decay of socialist thought and new wars, some of them not perpetrated as serious affairs but as great shows (the Gulf War in Kuwait, the invasion by the UN forces of Somalia), the inability to direct society effectively or at least purposefully - these are what deprive the Self of its social background; the integrity of society falls into disrepair in front of it, and for this reason it has no social *ideal* to follow. Drugs cause the collapse of the self in the Self, while concentration camps, ethnic mass murders and political isolation in mental hospitals push the Self to the level of a beast. It loses its inner consistency and continuity; due to its high professional specialization, it also loses its inner complexity. The last blow has been dealt by computers, where the Self and its conscience have become totally useless.

Language also merely plays with us in that, according to J. Derrida, it provides us with a limitless differentiationin the cultural meanings of words. In consequence to this general crisis of language and cultural meanings, it is impossible to rely on finding a generally *valid* and *communicable* truth, as its solid basis - the objective meaning of things - is crushed, as is *absolute* truth, and the absolute meaning of signs and cultural symbols. We cannot cherish a hope that a transcendental or at least universal conscience able to be relied on will emerge from somewhere.

These processes are clearly mapped in the 20th century art. At the beginning, non-figurative art refuted any necessity of employing real shapes for expressing the artist's images. Art is the medium of mass information, negating its own high cultural value and making it redundant. Later, in pop-art, it denies the creation of a work of art as a specially formed object; in conceptual art it denies definitely any work of art at all - an idea, a feeling, an image of a work of art is sufficient. Then post-modern art arrives, which quite deliberately does not limit itself by any aesthetic or moral boundaries; it allows itself anything in order to present an original idea based, however, on elements eclectically picked from anywhere. According to W. Welsch, *radical plurality* as a basic state of society has become an acknowledged reality.[2] The disintegration of culture and art that started in the 19th century is at its end now at before the close of the 20th. Furthermore, there is no continuation possible in this direction. Art and culture as a whole have abolished themselves; further movement is possible only on the basis of a *reversal* in culture.

Everything we are referring to marks only the symptoms of a crisis. The clarification of their background can be discovered in the work of M. Heidegger, for whom art is only the revelation of the truth of being. Art and culture are not reflections of the world, they are not tools for man to convey his opinion of reality, they are not a means for rendering information. In art it is not only man with his feelings that expresses himself, but also existence itself, the human being, the human world express themselves. Language, culture and art are the seat of human being. A question thus appears: what, then, disintegrates through the disintegration of art and culture? The answer is not difficult: *what disintegrates is the human being*, the human world.

Not only have the values ladders collapsed, but the imperialism of science has collapsed as well and so too the Self.The disintegration and decay of culture and art are symptoms of the crisis and disintegration of human existence and human relation to the world.

Human existence and the relation of man to the world have not disintegrated absolutely and irreversibly. Only one form of human existence has - the one which found its full expression in the Enlightenment. Since the Enlightenment, Europeans have preferred only those relations to the world which are based on absolute trust in science, in the analytical abilities of man. According to this ideal, the laws of the world are completely outside the reach of man, they function alongside and independently of him essentially as divine laws. Man is endowed with the ability to create only rational abstractions, and even more complicated technology based on them, in order to employ natural laws for himself, objectively and without any personal feelings. Here emerges the absolute confidence in *ratio*, growing into the cult of reason, science, which has been functioning for ages.

According to these ideals, man is fully entitled to intervene in the world and its objective laws in order to realize his dreams. Man is either created in the likeness of God, or is the supreme creature put forth in Darwin's theory. In both interpretations, the role of man in the world is one of a *little God*, an absolute master of the Earth. That is an anthropocentric ideal with traces of the self-centred and expansive. That is an ideal from which all wars and other *negative consequences* of civilization ensue, not as appendices of civilization but as its inevitable consequence, because expansion is innate to man, that little God; moreover, it is even justified. It is so because, since the Enlightenment, the European ideal has not been the Frommian „being mood" but „having mood", the greed for manipulating. Man even attempts to manipulate society (in this sense communism represented culmination of the Enlightenment and its anthropocentric thinking - „man is called on to materialize an ideal").

There is no place for *imagination, fantasy, art, myth, transcendence*. Since the Enlightenment nothing has hindered man from succumbing more and more to the dominance of reason,[3] his analytic abilities, logical thinking, from suppressing his imagination, feelings of transcendence, his subconscious instincts and desires. Gradually he ceased to understand the usefulness of these extraordinary motions of his soul. While developing technology, manipulating the world, materializing the ideal project of society, the European considers experience, fantasy, and desire to be mere complications to his situation; he therefore suppressed them more and more often in his perception of the world - as redundant. The less he looked into his innermost world, the more he wanted to penetrate the nature of the world to be able to manipulate it more easily. What is the result of this European thinking, then? Not only is the environment destroyed, as the environmental groups warn, but man himself is destroyed. His spiritual world disintegrates, as he has recognized the vanity of his efforts hitherto of becoming master of the world. The sharp disillusion of European thinking discharges in the negation of man himself; even the questions „What are we?" „What are we heading for?" lose their sense. In the situation of maximum value relativity, when each answer if true because each statement is a statement of personal experience, the answers lose their sense, and, for this reason, the questions come to nothing. As we are not able to divert our rationally educated mind to the irrational secrets of the human spirit, we deprive ourselves of the best and the most beautiful existing in us, or we do not know the way to our inner world. We search for it and also find the way out - therefore continual filling ourselves with the outer world, new experiences, new bits of information, new images. Despite this, only emptiness and nothingness remain in us. The Spirit is only taken aback - but *empty*. Where do we search for the solution to the situation, then?

One solution is at hand and we have started to employ it, though unconsciously. As several times in this century, we have stood amid a boom of art and culture. The European begins to realize again that artistic pictures can facilitate the way to his innermost self and to that of other people or bring him to tolerance and empathy, help disclose the human meaning of the world, which was *alienated from* him. Art, similar to its function in the past, though today with much greater emphasis, discloses the absurdity of a cool, rationalistic approach to the world while offering us wonderful worlds of imagination, human sensitivity, but it also mirrors our aloofness, rudeness and emptiness.

Art, other aesthetic values and the whole complex of cultural values or cultural tradition can triumph because they offer precisely what the European of today needs. However, it is not only because they introduce the human dimension into human existence or because they shatter the inhumanity of human existence. Not only do aesthetic and other cultural phenomena *break down* the dehumanized world of technology and manipulated nature, but they also show man the way out. From the *beauty of Evil*, which Marques de Sade and Comte de Lautrémont championed to the complete smashing of the artistic artifact as was gradually achieved by the artistic avant-gardes of the 20th century, the artistic phenomena thus provided man with an exact diagnosis of his reality. These processes showed clearly the diseases of human existence. Art was not even distantly a mere reflection of these diseases; if it is the revelation of the truth of human existence, then it itself must have suffered from them - and only then could they appear before man in their full nakedness. Malevič's black square pictured what no one in his time anticipated: when trying to insert the fifth dimension - economy - into art, K. Malevič unintentionally proved the absurdity of dehumanized purposeful thinking, which still ruled architecture as functionalism. Even today it flourishes at different places as rough economics.

Art and aesthetic phenomena do not only produce a diagnosis, but for ages they have shown us the ways out of our „inhuman - human" situation, for in art it is significant to draw on *multiple values*, on tolerance towards other experiences based on the inspiration of the human *imagination* and *sensitivity*, on making man think, replaying various situations in his mind and returning to multifarious experiences.

Art quickly anticipated the way out for the 20th century man, when he was only beginning to sense he was heading towards deadlock. Spengler's Decline of the West, explicit reflections on this precarious situation in the development of civilization so far, appear at the close of World War I and after, but art registered the crisis of civilization before the war. Towards its end the first avant-gardes manifested their ripeness (dada, cubism, fauvism, dodecaphony, etc.) and in the post-war years they showed man by all their weight that there was no escape from the current development. Surrealism, however, with its maximal emphasis on imagination and the innermost world of man, got near to the possible ways out of the situation. Though art relatively precisely diagnosed the disease of modern man by World War II, theoretical thinking reflects it fully only in the post-war years; contemporaries realized and absorbed it into their world-views only sometime in the 1980s. This is when postmodern art begins to demonstrate clearly the way out by emphasizing explicit emotions, fantasy, the unity of man and world, the unity of human individuals and humankind, the unity of human tradition, etc.

Throughout the 20th century, these processes of realizing one's own human situation and means of expressing it in art or other cultural products proceed in contradictions, and they only mirror the *contradictory* nature of human existence itself. On one side, there are continually growing efforts to apply aesthetics to human life, to introduce human values into everyday life and living space. On the other side, the trends *against* applying aesthetics, against any effort to humanize life and the world, are becoming stronger. The effort to make life aesthetic is an *unrestrained* drive aimed at saving the humanity in human existence, which means that man makes aesthetic and acculturates his living space and attempts to give it human dimension. The effort to make aesthetic is also a *deliberate* striving to increase consumption of things as the producers equip their products with higher and more sophisticated aesthetic values. The „antiaesthetizing" trend is then the result of the inhuman plundering of nature (plundered nature acquires antihuman, i.e. non-aesthetic and non-cultural, dimensions); this antiaesthetizing trend is also the result of the inhuman behaviour of man towards man, which excludes any aesthetic qualities in interhuman relations. This trend is also the consequence of a steep increase in the consumption of things where from the very beginning there is no place left for man to pay attention to aesthetic values or art, so that he gradually loses his sense for them until they disappear completely from the horizon of his needs.

The efforts to make human life aesthetic and the growing trend in human life directed against this meet in the „*antiaesthetism*" of contemporary artistic creation, which has become the embodiment of the inner crisis of human existence, the embodiment of its contradictions. Contemporary art deliberately produces works that do not identify with the classical ideal of beauty, or are directly contradictory to it, works that are deliberately disharmonic, asymmetrical, without rhythm, without a regular or sensible structure, works incomplete and chaotic. These works are not intended to *picture* the ugly, as classical art once did in order to condemn it, they themselves desire to be ugly. Ugly here becomes an aesthetically positive value, and man is confronted with an inwardly contradictory unit - the ugly, the antiaesthetic and the antiartistic are presented, and also function, as art. Aesthetics and beauty „shake hands“ with the ugly and antiaesthetic.

The classical model of beauty, presented as something that has its own tasteful and harmonious image, as something that should be, at least partially, a harmoniously structured object, collapsed. Beauty and aesthetics, which were presented as a paradigm, have decomposed - with the best of their kind, with the absolute in their inner dimension or balanced inner measure. Culture that we understood as something noble or in close touch with human ideals has fallen off the pedestal of something extraordinary into everyday vulgar and monotonous reality. Not only does traditional beauty cease to renew itself but it also loses its sense, because it does not express the feeling of man in this era.

## Priorities of Contemporary Slovak Culture

Today it is a well- known fact that the Slovak society stands at the junction of transition from a closed society with a relatively firmly fixed inner structure to an open, flexible one; through democratic mechanisms it is still modifying and searching for an effective inner structure. The search for its own cultural face, the search for a possible future shape of Slovak culture,[4] constitutes part of these processes as well. „Society is a self-creation“ [5] - this means that the culture of a society is an entity this society creates for itself.

These statements suggest much about the serious situation in which the Slovak culture is still seeking for its own image, when there is no one to help it with this task. The peculiarity of the Slovak cultural situation and the search for its Self rests upon the fact that, despite a relatively long span of time that has elapsed since November 1989, the Slovak culture has not yet found its face,[6] that we still live in a transitory period from one cultural epoch[7] to another. Slovak culture is moving from a *monolithic* culture, in which all value hierarchies were firmly preset and unchangeable, to a *multivalued* one, in which various values hierarchies compete and none of them occupies a previously marked position. The reason for the gradual rise of such a structured culture is the explicit influence of the market and democratic mechanisms. The market relations are manifested in contemporary Slovak culture in two ways. First is the influence of the market economy in which cultural institutions and creators of culture have to fight for their economic survival. This means that their products have to sell better than those of others. Their creation has to be constantly adapted to the demands of the market, which consequently makes them modify their creative ideas and intentions to the taste of the recipients. Second, with the uncompromising pressure of the market economy, another manifestation of market relations in the Slovak culture is seen, the „value market“; this means that nobody, no state authority prescribes and decrees beforehand what is valuable and what is not, what standards of taste should be valid universally. Today no one sets the limits for creation.

As a result of economics and the „value" market, the previous monolithic values hierarchy[8] is being transformed into a meeting place of diversified values hierarchies. The previous *monolithic values hierarchy* was based on the following patterns: first of all it was the fight for a better world as the basic standard influencing all others, out of which all social roles of culture developed, together with the necessity to represent in the culture the socio-economic progress of humankind. Since cultural products could fulfill their social function only when disseminated en masse and when accessed by the masses, the demand for their understandability and consumability was an important facet. Their combination gave rise to what we today call *socialist kitsch*, sharply contrasting with the classical ideal of beauty based on Renaissance and realism and presented as an ideal for contemporary creation. As we speak about a closed system of standards, one of their signs was intolerance to other cultures (Oriental, *primitive*, etc.) which were valued verbally but in fact excluded from our culture. Only Czech and Russian cultures were tolerated, were, on the contrary, presented as an ideal or paradigm for the Slovak culture to achieve.[9]

This monolith was crushed or broken especially from inside. This was because it was no longer able to accept vitalizing impulses from its surroundings. A blow dealt from outside was also of help - the pressure of A*mericanized culture*[10] (spread by mass media and professionally elaborated culture). This pressure was so strong that the ossified monolith of *socialist* culture was not able to resist. The result is the encounter of a variety of values hierarchies (i.e. a variety of systems of standard) in contemporary Slovak culture. They are derived from the demand for a *plurality of expression* as the basic standard, which immediately becomes a springboard for the efforts towards absolute originality and also a source of high tolerance towards other systems. One of its consequences seems to be the loss of criteria, which enables the culture to devote itself to the *beauty of evil*, to present nonsense, even absurdity, in classical patterns of beauty. With great cultural tolerance, both exaggerated cosmopolitanism and exaggerated nationalism may exist side-by-side, and next to them a variety of subcultures and alternative cultures; culture may be maximally commercialized and at the same time get more and more enclosed in its exclusive sphere of *high* culture. Americanized culture and the kitsch of mass culture (pornography and the like) cause a further decay in the criteria for evaluating cultural products.

The transition from the monolith to the plurality of values is not a simple one and it is not a state of crisis, either. It is a normal and healthy process of *searching* for a new face. However, it is necessary to emphasize that it is not a search for the best culture - a final state of culture does not exist. The problem is to find such a manifestation of cultural process as may be adequate to the contemporary state of society. That is, therefore, a process of searching which never ends, as never do the changes of human feelings in the competition of social and human forces.

Since we are concerned with the education of citizens in contemporary Slovak society, we at least have to recognize priorities for contemporary transformations of culture so that it will be clear how to orientate our future citizens. What priorities derive, then, from the above mentioned for the development of Slovak culture in the near future?

As *criteria* for the search for priorities, the following are he only possible which may be set forth:

1. *self-preservation* of the Slovak culture
2. *adequacy* of Slovak culture for the contemporary and future needs of national self-expression

Based on these criteria we may single out these three priorities:

**1.** In the time of the cultural monolith the coexistence of various cultures did not cause a problem. Today, when Slovak culture is open to other ones, communication and tolerance of various values hierarchies and also various cultural and social groups or stratas constitutes a fundamental problem. Our first priority, therefore, is the need to teach the individual cultural groups to live alongside and to tolerate one another. This means the development of a *multicultural view and feeling* within the Slovak culture.

By multicultural view and feeling, we understand the ability to *tolerate* other cultures, i.e. the ability to respect their existence. This, however, is very little to ask. Mere respect for their existence may still result in actions for the modification of other cultures in order to trim them to our ideal. It means neither deeper understanding of other cultures nor acceptance of different values hierarchies. Cultural tolerance seems to be only the starting point, because only from it may a much deeper understanding of other cultures arise, which means the *acceptance of otherness*[11] of another culture. Through this acceptance one should realize that his own culture and its standards cannot be applied to assess, judge or condemn other cultures. It means accepting that other cultures have developed and exist in different historical, social and geographic environments, and, for this reason, they have to be different quite logically from one's own, they have to rely on other values hierarchies and systems of standards as well. „Multiculturalism is based on the idea of multiple perspectives - that means the possibility to view and understand an event or an era in more than one way.“ [12]

A multicultural view and perception, as the first priority for the development of Slovak culture, covers:

- the ability to include various cultures and communities in universal world history, to foster that world view that does not allow Eurocentricism and other self-concerned views.
- the ability to view the intercourse of cultures and their mutual dynamics
- the ability to lead a dialogue with other cultures and the desire to enter into that dialogue
- the ability to view the incorporation of one's own culture into others and its relations to them when one also realizes the limits of one's own culture

**2.** The second priority resulted from the overwhelming invasion of Americanized culture and from the fact of the existence of an independent Slovak Republic still searching for its place in the world. Polakovič[13] thinks that the nature of the nation is reflected in culture and, for this reason, it is necessary to identify and simultaneously and purposefully retain the cultural identity of the nation in order to preserve the Slovak Republic. This also means resisting the Americanization of the Slovak culture. For these reasons, the second priority is the necessity of *cultural self-identification of the nation* (i.e. the search for national cultural identity) and the need to search for the mechanisms or standards which will stop the Americanization of our culture.

The actualization and explicit definition of national cultural identity is considered the ability to comprehend the peculiarities of a national culture and its distinction from the peculiarities of other cultures. This ability guides us to a comprehension of what type of *cultural synthesis*[14] a nation has created. For Slovaks it means understanding and realizing that their culture is a synthesis of Byzantine spiritualism and Latin realism, that it absorbed impulses from the German, Wallachian and Croatian colonizations, from the Hungarian, Czech and Jewish cultures; it means realizing the firm union of the Slovak culture with Christianity communicated by the mission of St. Constantine and St. Methodius, the union with folk and shepherd culture and with others as well.

The defence against Americanization requires the preservation of cultural level of Slovak citizens, the search for mechanisms and cultural products that may stop the kitsch and violence. At the same time, a set of needs for quality cultural products may be created in the aesthetic flavour of the Slovak society. Such a search is necessary if the easy understandability and simplicity of mass communicated meanings are not to swallow up the cultural needs of our citizens.

**3.** The last priority results from the *hermeticism*[15] of contemporary Slovak culture. This introverted culture constantly collides with the problems of securing its future existence. It is a consequence of the development of European culture since the Renaissance - the so called supreme arts and applied arts or crafts have become more and more separated from each other. Aesthetic experiences have become more and more introverted and *have not become polluted* by utility and everyday use.

Alongside this culture a new art that constantly violates this exclusiveness of culture has been growing for thirty years. It is „ value-based art that is able to transcend the modernist opposition between the aesthetic and the social.“ [16] Thus *ecological art* and *ecologically oriented* culture come into being.[17] Pure functionalism and exclusiveness of the sphere of cultural values come together again. Art and the culture as a whole search for their place in everyday life (a typical example is music that, since the hippie movement, has played an important role in the expression of the perception of life by young people and has become an important means of communication as well).

The preference for this procedure will obviously be of great importance in future Slovak culture, because economic and social realities will conflict with rigid functionalism and technocratism; they themselves, then, will discharge each cultural value to its own exclusive sphere, for a cultural value complicates technocratic thinking. Under economic poverty and social insecurity, Slovak citizens have to orient themselves towards what is strictly utilitarian and enables their survival. They have

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neither time nor space nor conditions for weighing the cultural dimensions of the fight for survival.

The third and last priority in the development of Slovak culture is *to overcome hermeticism* of contemporary culture and turn it towards an *ecological orientation.*

These are the matters we consider to be priorities in contemporary Slovak culture. We have lingered on them longer because they influence principally the aims we set forth for ourselves for the cultural education of citizens. What aims accrue for civic education from these priorities for the Slovak culture, then?

## Aims of the Cultural Education of Citizens

According to J. Swift, the purpose of any quality education is „to empower the citizen to make conscious and articulated choices in the construction of his or her values by questioning and evaluating orthodoxies.“ [18] This component of the abilities of citizens (the ability of making choices) lies also the inability to judge, to evaluate and construct his or her own cultural values ladder and the ability to create relations to existing cultural orthodoxies or values. The shaping of this ability in future citizens we shall call *cultural education*, conceived as education by means of cultural values and products.[19]

What are the aims of cultural education in the Slovak Republic? They, of course, follow the priorities of Slovak culture, and at the same time, of civic dispositions and commitments that according to the authors of CIVITAS: A Framework for Civic Education,[20] constitute *civic virtues*. Out of civic virtues and commitments stem the attitudes and behaviour of citizens, which also means values orientation. The *dispositions* of citizens mean, according to the above quoted CIVITAS, those abilities and habits of citizens that enable the effective functioning of a democratic system. The commitments of a citizen lead to respect for the basic values and principles of a democratic state. A citizen may be called a citizen only through a combination of both of them. Some principal civic virtues and commitments are: respect for other citizens, individual responsibility, tolerance and the ability of compromise, open-mindedness, and loyalty to the state.[21] When thinking of the cultural education of the Slovak citizens, we have to think of how to transform the priorities of the development of Slovak culture so that future citizens will foster its effective functioning through their dispositions and commitments, respect for other cultures, their openness towards other cultures and, at the same time, loyalty to the Slovak Republic and understanding (especially enabling) its further development.

The confrontation of civic virtues and the priorities of culture highlight these main aims of cultural education:

- education *towards the realization of cultural identity*
- education *towards a multicultural view and perception*
- education *towards an ecologically oriented culture.*

1. Education towards the realization of cultural identity

The aim of this facet of education is to guide future citizens to the recognition of the national elements of culture, towards the abilities and attitudes which enable one not only to recognize but also to demonstrate them in the form of national self-esteem. Besides this, citizens should be able to manifest their self-esteem and to demonstrate it to the world.

These are also abilities and attitudes connected not only with *national*, ethnic cultural awareness, but with national identity. One of the tasks for cultural education is also the stimulation of *cultural identity in narrower sense* - that is regional identity, identification with a social strata, the culture of one's contemporaries and the culture of one's reference group.[22] If a citizen is to participate in the life of the society then within the plurality of cultural hierarchies it is necessary for him to be able to realize and manifest his narrower cultural identity, which is the contribution of his reference group to the world of values. This also means a variety of so-called alternative-group cultures, e.g. punk, students and others, who have become more respected in contemporary Slovak cultural situation than at any time before.

## 2. Multicultural education

It is imperative to connect the development of group cultural identity with education towards a multicultural view and perception; otherwise the education of citizens, when deprived of them, will lead to a variety of cultural sub-groups who do not respect the otherness of others - which, after all, means conflicts. The reality of contemporary Slovak culture, where a variety of values hierarchies meet, calls for this education.

„Multicultural education is a process destined to extend the scope of knowledge, to develop mutual understanding and fruitful relations among groups of various cultures. In an ideal situation it brings people to the understanding of various cultures as sources for their own education and respect for variety in local, national and international environments.“ [23] Multicultural education embraces, then, the education including information about other cultures; the cultivation of abilities to interiorize other cultures and the cultivation of attitudes respecting other cultures. Only this combination will secure effectiveness in multicultural education.

In this process it is necessary to distinguish education towards *cultural tolerance* from *complex*, multicultural education. On previous pages we have referred to the education towards tolerance as education leading only to the acceptance of the idea of otherness. It is a moral quality that does not necessarily identify with any one profile. Though every human being is a complex personality and it is not possible to separate his cultural profile from morality, nevertheless, it is accepted that tolerance can evolve from moral attitudes. It may also influence the cultural tolerance of man owing to the inner connections and complexity of the human psyche.

In multicultural education we do not only consider the development of human tolerance but also the educational process of children beginning to understand basic characteristics of various cultures and their interactions; at the same time, they are exposed to heterogeneous cultural products in order to interiorize them and to incorporate various experiences as part of their personality. Children are also *taught the attitudes of tolerance and mutual respect*. Multicultural education thus becomes a much more complex process than mere education towards general tolerance. When speaking about children and tolerance, then, the aim of multicultural education in children may be such development of their tolerance towards other cultures that gradually leads to a complex multicultural view and perception.

Both above mentioned aims of cultural education of citizens of the Slovak Republic - education towards the realization of cultural identity and the multicultural education - are important for contemporary cultural education for three reasons. First, only their combination will guide citizens to *loyalty* to the state while *respecting other* views of the world. Second, only the combination of these two processes will guide citizens towards *participation in the creation* of the culture of their state and their community while viewing and realizing its place in the *world* context. Third, it is a way to guiding the citizens of the Slovak Republic towards cooperation between various groups within the state and on the international level as well. It could lead various culture groups towards the ability to live alongside one another and cooperate. Through the combination of these processes it is possible to provoke a *critical* approach to the mass and kitsch expression of the American culture (to Americanized culture) which is prerequisite to the inner strength and ability of Slovak citizens to resist the Americanization of Slovak culture.

### 3. "Ecologically oriented" culture.

The hermeticism of the culture hitherto leads to damage of nature and the environment, because man, through his *exclusiveness*, idealizes nature and places himself aside as something external. Education towards an *ecological orientation* leads to an understanding of the world as a single system whose components are neither superior nor inferior to each other. It leads to an understanding of the world as one natural and cultural organism that possesses a variety of appearances and relatively independent components but functions as one system. It means a transformation in the orientation of man from an individualistic and therefore maximally egotistic consumer orientation, from a rational and therefore maximally functionalist and technocratic orientation, from a homocentric and therefore maximally self-centred orientation to the an orientation causing him to assume a *meekness towards nature*, helping him to understand man as a complex (both rational and sensual) being functioning only as one element in the world system.

*Ecologically oriented* cultural education consists of these parts:

- the presentation of culture not as an exclusive sphere of the highest-level creation, closed-off from others, but as an ordinary component of everyday life.
- the presentation of man as a complex being - that is, to overcome the ideas about man as, first of all, a thinking and rational being and that all irrational or sensual motives are of lesser value; future citizens should also understand the states of dream, sadness and joy among others. - the presentation of the transcendent, mysterious, mythic and magic as full-value components of his psyche.

It is obvious now why we use the term *ecologically oriented* culture and cultural education. If ecology as a biological discipline came in existence in order to study the relations among organisms and their relations to the environment, if social ecology studies the relations of human communities to their geographic, spatial and cultural environment, then by *ecologically oriented* culture we mean that type of education which leads the citizen to an understanding of *relations* within one culture and relations among cultures, to understand man as a cultural being with multifaceted psychical equipment. Having in mind the last aspect of *ecologically oriented* cultural education, we may say that it touches deep ecology. It is a very important aspect - if education is to guide the citizen towards comprehending equality of all psychic processes and irrational (more exactly, extra rational) movements of culture as well, then it has to touch such spheres as, for instance, the magical, transcendent, or inner-harmony and concentration.

As the main aims of cultural education of citizens in the Slovak Republic today we have highlighted education focused on *realizing cultural identity, multicultural education and ecologically oriented cultural education*. They are the goals towards which, in our opinion, the cultural dimension of civic education at elementary and secondary schools should be directed, because these aims reflect the priorities of development of contemporary Slovak culture and civic virtues of their future citizens.

## The Topical Character of Aesthetics

When discussing the universal *decay* of culture and the human world we were talking first about aesthetics, a discipline addressing the on-going processes in arts and the aesthetic shaping of the world and man - meaning exclusively human processes that humanize him - a very important topic on the agenda. It is a discipline that shows several possible ways of escape from the crisis, as it turns its attention to irrational motions of the human mind, the *complexity* of the human *spirit*, to *human* relations and to nature. It is a discipline which embodies resistance against a rigidly rational view of the world, against the *inhuman* treatment of nature. It is also a discipline which teaches man to be sensitive to the extra-rational movements of his psyche, teaches him to appreciate something more than the mere plundering of nature. On one side, it teaches man that he is not alone in the world, and, on the other side, it teaches him to be responsible for the beauty of the world, because of his power he alone is responsible to the highest degree.

Because aesthetics can and wants to speak about contemporary changes of cultural and artistic values, it itself is being changed under the influence of the new pattern of culture. Today aesthetics does not proceed as an *analytical, objective* discipline which penetrates deeper into *absolute truth*, as do natural sciences. As the subject matter of its interest is ambiguous, it cannot defend itself against contradictory or diversified assertions. Aesthetics today is not a science progressing gradually to the natural-science ideal of objectivity or to the mathematic ideal of formally correct explanations of reality.

Today aesthetics does not restrict itself to an exact *deduction of consequences* from a premise. Today aesthetics wants to be also a *reflection* of on-going processes in aesthetic structures of reality which may guide man in searching for *his place in the world*. It wants to be the aesthetics that neither standardizes beauty nor judges it, but which attempts to find *depth* in aesthetic phenomena, shedding light on them from various angles and viewpoints. Aesthetics of today may justify various values systems of beauty in order to bring man to his own *conception* of beauty. If art reveals human existence, aesthetics cannot lag behind the level of cool, analytic investigation into these processes. Aesthetics today, as always before, may search for human values in artistic processes; today it does not want to analyze, to standardize, but can and wants to formulate a human *approach* to art (meanings the relevation of the human being), because it is not capable of only objective analysis, but also of *reflection and meditation* over values. For this reason, it has become the aesthetics that does not refuse the contradictions in its meditations - neither is it silent when it cannot discover any objective meaning in the immediate processes. On the contrary, it allows itself to drift by them and it does not hesitate to *slip* into a *subjective* perception of the world. It is the aesthetics that understands the extraordinary difficulties of overcoming the perspectives of its times and of viewing problems from a distance or from a bird's-eye view. Though it strives for the bird's-eye view through the historical perspective of art or through its own history, it does not resist *restrictions imposed by the period*; on the contrary, it counts on them and builds upon them. The aesthetics of today wants to reflect the contemporary aesthetic phenomena and arts from contemporary standpoints, not from the standpoints of the absolute subject, meaning from some point existing out of time and space, as science has been attempting to do for ages on the basis of the ideal of exactness and objectivity. The statements of contemporary aesthetics do not, therefore, work only with exactly defined categories.Its style is often *metaphoric and emotional*. Aesthetics today is a reflection on art and beauty rather than a rigidly objective scientific analysis. Rigidly objective analyses, though, are employed today and always will be only for themselves but in order for aesthetics to have something to base its reflections on. Today's aesthetics is a scientific discipline which can serve as a model for complex knowledge employing both rational and exact arguments and irrational imagination, sensual perception and many other abilities of the human spirit. Since this character of its own reflects so precisely the character of contemporary science, W. Welsch is persuaded that only those thinkers who are aesthetic thinkers are thinkers of today.[24] of his study in bold characters. We do not intend to lay special stress on this, perhaps too strong,is our assertion that statement and advocate aesthetics as an *ideal* of contemporary science; nevertheless, this accounts for its high being an urgent part on the agenda. Today, aesthetics is not a mere *Naturfilosophie* of arts, but it remains something that provides us with general knowledge of art. Aesthetics today is also a *narrative about* the *revelation of human existence in art.* It is much closer to Homer's Illiad, which is a poetic adaptation of man's freeing himself from the power of gods, than to Darwin's Origin of the Species, which delved more into natural laws in the evolution of man.

What the European of today needs is not the Origin of the Species but the Illiad. Despite this, his bookcase is packed with evolutions of species, he has forgotten to reflect on *his Self.* The *aesthetic narrative on the revelation of human existence in arts*, when aesthetics is presented as in the Illiad affords him a much greater understanding if his Self. For these reasons, aesthetics is a very relevant topic today, demanding attention to be paid it in the context of civic education, cultural education and multicultural education.

[1] Joseph Grange, „Deconstruction and the Philosophy of Culture," *Process Studies* (Fall 1988), 141

[2] Wolfgang Welsch, *Naše postmoderní moderna.*(Praha ZVON, 1994), 13

[3] It is paradoxical that man is not conducted by his *reasoning* (die Vernunft), but only by his *understanding* (die Verstand).

[4] We identify ourselves with Cornelius Castoriadis' definition of culture: „What I mean by this word is something between the meaning which most American anthropologists give to it, namely, practically the totality of social world, and the habitual French sense (not so different from the German *Kultur*), meaning the works of spirit, what Hegel would call *objektiver Geist*; the works of the spirit, the knowledge of these works and an anonymous but living public aware of these works." Cornelius Castoriadis, *Philosophy, Politics, Autonomy*. (New York: Oxford University Press, 1991), 220

[5] „History is creation: the creation of total forms of human life. Social-historical forms are not 'determined' by natural of historical 'laws'." Castoriadis, 84

[6] Let us admit that this search will never end, because in no culture does an ultimate goal, which should be attaned, exist. The same is valid for creation where the finished product immediately becomes a basis for further creative processes.

[7] By a cultural epoch we mean a relatively closed, self-defined and time-limited system of values.

[8] Marian Váross says that values hierarchy can exist only as a sequence of concrete values realizations of a given standard. Cf. Marian Váross, *Úvod do axiológie.* (Bratislava: Epocha 1970), 273 According to Vladimír Brožík, values hierarchy is given by the evaluation measures - standards. Cf. Vladimír Brožík, *Hodnoty a významy*. (Bratislava: Pravda 1985), 273. That means that the hierarchy of monolithic value is an expression of precisely defined - and sometimes even ossified - standards.

[9] The Czech and Russian cultural imperialism were hidden under the mask of „approximation" of national cultures.

[10] We understand the Americanized culture to mean the mass and kitch variant of American culture connected with violence, pornography, and kitch spread by the mass media.

[11] „It is the transparency of whiteness and maleness that makes it possible for white male researches to arrogate to themselves the exclusive right to 'nominate' all other groups while monumentalizing their own. Those groups that do not fall into the category of white or male are positioned irrevocably as *other*." Peter McLaren, „Collisions with otherness: 'traveling' theory, post-colonial criticism, and the politics of etnographic practice - the mission of the wounded ethnographer," *Qualitative Studies in Education*. 5.2 (1992), 78

[12] Alan Singer, „Multiculturalism and Afrocentricity: How They Influence Teaching U.S.History," *Social Education* 57 (Oct.1993): 284

[13] Štefan Polakovič, „Národ a kultúra," *Filozofia* 44.5 (1990), 567

[14] According to Viktor Timura, the cultural synthesis is also the acquisition of cultural influences (regardless of where and when they appeared) that are synthesized either

into the already existing culture or into the one which is in the process of establishing itself. The result of this synthesis is not a mere conglomerate of separate constituents but a new *unit* with its own inner laws. Cf. Viktor Timura, *Slovienske kontinuá*. (Bratislava: Tatran, 1991), 169 and passim

[15] The term hermetism here expresses the self-containment of contemporary culture, its introversion and imanent development of its own contents without taking into account its possible employment of cultural products in human life. This way a self-contained world of exceptional values comes into being which do not purposefully tend to interfere with human life. It may be defined as the 'aesthetic sacrum' that motivated a high circulation of artworks. Cf. Stefan Morawski, „O kritickom stave estetiky," *Literárny týždenník*. 15 Sept. 1989: 3

[16] Suzi Gablik, *The Reenchantment of Art*. (London: Thames and Hudson Ltd.), 1993, 9

[17] Besides its natural and economic aspect, ecology also has a cultural dimension. The environment is not being destroyed by the people only. It is irreversibly being destroyed by culture, that means by human society, civilization and the technosphere. Cf. Josef Šmajs, „Kultura - ekologická kategorie," *Filozofia* 45.6 (1994), 365. Until recently we have been persuaded that the ecological behaviour of people is strogly *influenced* by their cultural refinement. Today, the ecological behaviour of people seems to be an *expression* of a certain lifestyle. Consequently we begin to realize that culture has always been a component of the environment and not a superstructure above it. The 'ecologically oriented' culture means the cultural creation that realizes its existence as a part of this human environment. It wants to play an active part in shaping it, because it encompasses both nature and human products, human relations, meanings of objects, etc.

[18] John Swift, „Critical Studies: a Trojan Horse for an Alternative Cultural Agenda?" *Journal of Art & Design Education* 12.3 (1993), 291

[19] We take into account education towards culture, which means education towards its understanding and awareness. The education towards cultural refinement, the interiorization of the highest cultural values, is based on this type of education. It may also be its result, which we are not going to analyze here.

[20] Charles N. Quigley et al., *CIVITAS: A Framework for Civic Education*. (Calabas, CA: Center for Civic Education, 1991), 11

[21] Charles N. Quigley et al., 11

[22] The referential group is a group „whose standards a person uses to help shape his or her own values, beliefs and behaviour." Christopher Bates Doob, *Sociology: An Introduction*. (New York: Holt, Rinehart and Winston, 1985), 156. „A cultural group shares behavioral patterns, symbols, values, beliefs, and other human-constructed characteristics that distinguish it from other groups." National Council for the Social Studies, *Curriculum Guidelines for Multicultural Education*. (Washington: National Council for the Social Studies, 1991), 3

[23] Board of Education, *United States and New York State History. A Multicultural Perspective*. (City of New York: Board of Education, 1990), 1:VII

[24] Wolfgang Welsch, „Zur aktualität ästhetischen Denkens", *Kunstforum International 100*. (April-May 1989): 135

# Chapter 2

# The Nature of Aesthetics

## The Nature of Aesthetics

We have closed the first chapter stating that with the enhanced importance of culture and art aesthetics also as a scientific (and also practical, *educational*, i.e. in the form of aesthetic education) discipline has gained greater importance. Further we shall consider the character of aesthetics, after that what it can accomplish and then how it can tackle the question of aesthetics both as the subject matter and in itself.

The reason for research into these problems is not quite clear, as aesthetics is a historical discipline anchored in ancient Greece. Though it received its name only in the 18th century, it has thousands of years of undisturbed development behind it. The *greatest* philosophers committed themselves to aesthetics and the greatest artists developed it as well. Its position among the sciences, its nature, structure and functions should be unequivocally defined so that the only problems in aesthetics should be methods of acquiring new knowledge.

Nevertheless, the character of aesthetics has never been unambiguously defined. This may just be because of the wide scope of views and interests of aesthetics, which caused the existence of a variety of *definitions* and *limitations* of aesthetics, many of them contradictory. Aesthetics as a *scientific discipline* has not been firmly incorporated into the system of scientific disciplines - it grew out of philosophy in the past, and today many variants of aesthetics work closely with philosophy, for instance, existentialistic aesthetics. Other variants, however, dissociate from philosophy very radically and construct programatically non-philosophical, even anti-philosophical, aesthetics (e.g. the tradition of M. Bense's informational aesthetics). Aesthetics as developed by students of fine arts and artists sticks rather to artistic material, and thus adjoins artistic expression or coincides the analysis of fine arts as, for instance, with P. Francastel.

Aesthetics is aware of this situation and attempts to redefine its position among the sciences. Its problem, nevertheless, remains unchanged - it is not historically, unshakably rooted and is made to redefine constantly its identity (nature), which has doubt constantly cast upon it.

The definition of its own identity is closely connected with the difficulties of characterizing aesthetics. Methodological problems complicate the process of the self-identification of aesthetics, and its ambiguity makes difficult the systematic employment of certain methods. Aesthetics constantly *vaccilates* about whether to use philosophical, historical, analytic or reflexive methods. It grew out of philosophy and therefore *philosophical* methods are still close to it. It works with art-historical material and therefore it cannot avoid *historical* and *analytic* methods. Philosophical speculation does not comply with it, and, for this reason, in the second half of the 20th century it has completely relied on *analytic* methods, also adopting several methods from the *natural sciences*, mathematics and psychology. Artists that develop aesthetics often work with a *reflection* in which they combine philosophical reflection with the expression of their own artistic programmes. Aesthetics perceives that it can profit from each of these methods and therefore employs this and that, which causes considerable problems as it is sometimes impossible to intertwine them into one meaningful whole. Methodological problems are also caused by the fact that the objects of its interest (works of art, aesthetic perception, aesthetic values, kitsch, and the like) can be approached in their full depth through experiences and emotions rather than through ordinary scientific methods. *Scientific*, i.e. rationalistic and objectivistic, methods only deform and schematize the objects of aesthetics. So even though aesthetics tries to create *experimental* conditions for its research it, too, deforms its subject matter - because to the peculiarities of aesthetic experiences belongs a variety of cultural contexts and connotations, which become levelled in an experimental situation.

Many problems have been created by aesthetics itself. According to S. Morawski, aesthetics has attempted to act as a *hermetic* discipline in the last two centuries, enclosed in the aristocratic heights of supreme culture. It has rejected dealing with ordinary and less valuable matters; it is attentive only or predominantly to so-called high art and so-called cultural values.[25] In this case it is not able to deal with the problems of kitsch, mass culture, fashion, etc. and only clumsily refers to them because it has worked out neither methods for their analysis nor categories. Those are the problems that set culture into motion today, and not to deal with them means slackening the development of culture.

The problems of aesthetics are the consequence of the unequivocal nature of its subject matter, what it *can* and *is* to deal with. If it moves closer to philosophy and deals, let us say, with aesthetic activities and aesthetic consciousness, philosophy may oppose saying these are the subjects in the focus of its interests. If aesthetics deals, for instance, with the structure and construction of a work of art, then the art disciplines may protest that these areas belong to them because they are equipped with better worked-out methods appropriate for the analysis of the structure of an artwork. Aesthetics has to justify constantly its existence in confrontation with philosophy and art disciplines.

Aesthetics has not yet come to terms with the problem of its *normativeness* or *liberalness*. It passed through periods (such as classicism) when it intended to prescribe strict and firm standards for artistic creativity, and today it is going through a period when it is extremely difficult to set forth any standards at all. Despite the present experience, standardization tendencies still survive, because aesthetics admits only unwillingly an openness in its criteria. Even the socio-cultural practice does not enable it to do so, for we ourselves constantly witness long-standing but also new disputes on taste; even the practice of art criticism does not afford standards though it itself needs certain criteria for aesthetic values.

All these inner ambiguities cause aesthetics to be constantly exposed to *attack* from all sides accusing it of uselessness and disfunction. To philosophy it seems philosophical only inconsistently, though the philosophical ambitions of aesthetics may be traced. To the student of art it appears much too speculative and is not exact enough. To artists it appears quite useless, because it does not provide them with advice or instruction for their creation. And the lay public see no practical reason for dealing with such abstract themes as those of aesthetics.

Despite the more than 2500-year-long development of aesthetics, aestheticians still argue *about its nature* and *structure* and what its *purpose* is. When defining it, they are often in the dark or they produce only incomplete definitions, which prove to be untrue and too narrow over time.

In this paper we do not harbour an ambition to solve the problem of defining aesthetics. We will only endeavour to describe its nature in a positive way, highlighting its transformation throughout history and recording its contemporary appearances. By this attempt we do not mean to impose *definitional* limitations, but what we mean *to put forward* is a brief description of its various manifestations. We also do not intend to consider the problem of which of them is correct, true or vital, as this is not necessary to solve now. If we want to reflect various perspectives of aesthetics within the cultural boom and in cultural education, we have to record the widest multiformity of it possible; otherwise a grave error might result from excluding any of them just because it does not suit the limits of a definition at the moment. What can happen, then, if it proves to be useful in a new situation?

### A. Variants of Aesthetics

Aesthetics presents itself first of all as *a philosophical discipline*. That *first of all* means *most frequently*, as aesthetics grew out of philosophy and for centuries has cherished an ambition to become a philosophical discipline. What does it mean, when speaking of a scholarly discipline, to possess a philosophical character, to work like philosophy?

The character of a science is given by its subject matter, categories and methods by which it assesses reality, its own subject matter. Is it possible to treat the *subject matter* of aesthetics as related and analogous to the subject matter of philosophy, and, next, does aesthetics work with the same *categories* and *methods* as philosophy?

Specifically philosophical procedures are these currently identified as being only freely bound with empiric analysis, inductive procedures of challenging laws through empiricism and experiment. Philosophy rendered this way is not the generalization of knowledge and does not rest immediately upon empiric facts but, from the very beginning, develops only from its *own theoretical* basis. Though empiric knowledge is mediated by other specialized sciences, they engage in other problems than philosophy, and philosophy begins where their methods do not reach. Theoretical philosophical knowledge spans the chasm from hypothesis to theory, but its aim is not to create exact theoretical models of objective reality. Philosophical abstraction in a classical sense moves on a high level of generality and relates to empiric material only in a mediated way (not directly). If we assume the problem of its „speculativeness" to be a problem appropriate to one way of thinking (deduction), in collaboration with others (e.g. concretization), the gateway to a more exact outline of the nature of philosophical thinking and therewith also of aesthetics as a philosophical discipline is the result. Before we proceed towards reflections on the methods and procedures of aesthetics, we shall stop briefly to consider the problem of the subject matter of philosophy - how it relates to the subject matter of aesthetic studies. The character of science is derived from its own subject matter, and therefore the subject matter of

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aesthetics should be decisive for its own philosophical character.

If the subject matter of a defined, specialized science is to treat the subject matter of philosophy, then this specialized science should pose itself *philosophical questions*, the most universal questions of man, what a being is, what a human is, what the meaning of life is, etc. Though they are questions solved by every specialized science through its own tools, only philosophical disciplines ask themselves the questions in their universal forms explicitly, and also only they answer them. In this sense, are ontology, epistemology and axiology thus occupied. Aesthetics as a philosophical discipline is also constanly occupied by these questions; for instance, when it thinks of aesthetic consciousness, it asks about how it reflects being, with art it speaks about the revelation of being through art, and with the problems of aesthetic perception and catharsis aesthetics asks about the sense of aesthetic and moral values, etc. What is important is not the process of asking these questions but the fact that the solution of many aesthetic problems depends on their outcome. For instance, the structure of artistic creation will be assessed differently if we understand art as the revelation of the truth of being or as the knowledge of reality.

Out of the inevitability of asking philosophical questions also the necessity of the employment of philosophical *categories* is generated - otherwise aesthetics will not have a means for answering philosophical questions. What wet have in mind is not their inner suppositional employment, but the fact that philosophical categories should stand out explicitly as terms which are employed (which are not only in the *background* of analysis as a general notional basis). Aesthetics *is* such a discipline because it currently works with categories of subject and object (aesthetic subject, aesthetic object), value (both aesthetic and artistic values), existence (expression of the existence of man in art) and with others.

Aesthetics as a philosophical discipline is therefore connected directly with philosophy through the problems it solves (i.e. questions it advances) and through the categories it employs to do so. We may conclude based on this that aesthetics can apply the philosophical methods mentioned above.

Initially in aesthetics, the *idealizational* method is developed, e.g., when analyzing artistic creation, when abstracting from a variety of individual appearances of creation and when studying it in an ideally structured form (artist - artistic means - and the arising work of art). Then it inevitably *concretizes* this ideal structure in various concrete forms (in a happening, e.g., the artistic means may be identical with the originating work, etc.). The categories philosophical aesthetics employs thus speak about Webberian ideal types of objects which aesthetics brings about by a simultaneous gradual concretization to reality (we identify with the method of idealization and concretization as described by the Poznan methodological school, led by J. Kmita). A closer notional specification of ideal types of objects in aesthetics occurs also through inference (deduction), which absorbs empirical data according to the nature of the problem studied. As it is in all non-formalized and non-axiomatized scientific disciplines, aesthetic knowledge does not stem from several basic categories with absolute certainty. When developing aesthetic knowledge the elementary categories are completed by other suppositions, by other aesthetic knowledge. This knowledge is not necessarily manifested in reasoning but it can acquire the appearance of a supposition possibly not generally known, but knowledge can rise only from the author's conception of given conclusions, maybe quite originally defined before. In any case, this supposition enters into the creation of new knowledge. Another component of the methods adopted by aesthetics is *philosophical abstraction*, i.e. such an abstraction from various levels of phenomena as generalizes on-going processes in reality to a maximal level. As in philosophy it means generalization of processes concerning the subject-matter of philosophy, it means universal being and man. In the case of aesthetics it means maximal generalization concerning its subject matter. It means beauty and art.

Aesthetics conceived as a philosophical discipline is related to philosophy through its subject matter, categorial apparatus and methods. It is also such an aesthetics whose ambitions are to be and work as a *science*; from the definition of the subject and individual terms to the exact application of methods. (This ambition is mentioned here because later we shall meet other relationship between aesthetics and philosophy.) The relation of aesthetics to philosophy is the oldest and most frequent, appearing throughout its history.

Aesthetics is sometimes understood as a direct *compound of philosophy*, as one of the philosophical sciences besides ontology, axiology, ethics and others. Sometimes it is conceived as *an independent science* detached from philosophy and employing only several categories and methods of philosophy. The boundary between them is not strictly fixed. Their detachment is possible in several ways, by different subject matter and methods. Doubtless, the subject matter of aesthetics differs from the subject matter of philosophical studies, the latter focusing on existence as a whole and practically all aspects of the life of man while aesthetics is able to follow only aesthetic and artistic values in the life of man and nature. Its subject is therefore much narrower and for this reason much closer to visual reality than the subject matter of philosophy. The difference of its subject matter enables aesthetics to apply methods that are unaccessible to philosophy because they are only partially useful for it; aesthetics may organize its *own empirical research* which is unaccessible to philosophy. Aesthetics may also apply *mathematic methods* which may be relevant for philosophy only after having been filtered through generalizations by other sciences, e.g., physics or economics.

From general aesthetics as a philosophical discipline so-called *special branches of aesthetics*, (e.g., aesthetics of theatre, aesthetics of environment, aesthetics of fashion, etc.) have sprung. Unlike philosophical aesthetics which understands art as a *single phenomenon* for which individual arts create just a sequence of suitable illustrations,[26] special aesthetics have separated in order to describe *peculiarities of individual kinds* of art. They move much closer to the art material than philosophical aesthetics does, which also influences the choice of methods they work with - they also employ methods of individual art histories (analyses of works of art, empirical gathering of material, etc.). Their professional relations vaccilate between philosophy and some of the specialized scholarly disciplines, but basically they preserve two appearances: one more general, closer to philosophy and arts' methods of thinking, the other more empiric and closer to art histories. Only the first variant belongs to philosophical aesthetics, the other is a component of the other variant of aesthetics on the rise today - exact and experimental aesthetics.

As aesthetics has always had ambitions to be and and work as a science, pressure from the stormy development of the natural sciences since the 19th century has caused aesthetics to stop to consider philosophy and philosophical abstractions for its ideal. Since the 19th century it has preferred methods used by the natural sciences: empiricism, analysis, experiment and formal methods. Another variant of aesthetics begins to grow - *exact and experimental aesthetics*, which unequivocally condemns philosophical approaches as useless speculation. Before anything else it grew as a consequence of the change of methods but also as a result of the fast change of subject matter and categorial apparatus. Though the basic division of the subject matter of exact and experimental aesthetics remains identical with that of philosophical aesthetics - beauty, works of art, aesthetic perception and the like - it is, nevertheless, concretized according to the discipline that various versions of this aesthetics relate to.

The first and the most widespread relation of this aesthetics is that to psychology. „Its roots are found in experimental psychology and the uncovering of functional relations between stimulus and reaction variables."[27] The relation extends from asking questions analoguous to those asked in psychology (e.g., how the aesthetic perception of man changes under the influence of various stimuli, and the like) to the complex employment of psychological methods, predominantly experimental.

This is the aesthetics which had functioned fully since G.T. Fechner's experiments and then continued as sociologically oriented, psychoanalytical, art-historical, semiological, informational and cybernetic aesthetics in the 1960s. Whenever it connected with any of the positive sciences, it appropriated its categories and methods. Psychological aesthetics, therefore, has worked with such categories as empathy, perception, fantasy, sensitivity, and it explicitly prefers psychological *experiments*. Sociological aesthetics works with categories such as work and the social stratum, and it employs sociological methods of analysis, though *the questionnaire method* and *interview* are used very rarely. Psychoanalytical aesthetics employs, of course, categories such as unconsciousness, sublimation, dream, and in its analysis it returns to the artist's *childhood*, seeks archetypes in art works, etc. In the 1960s and the 1970s extensively spread semiological aesthetics analyzed *sign* structures, then informational aesthetics speaks about aesthetic processes as *information transmission*, and cybernetics attempted to *model* aesthetic processes. In all instances, there is a visible and successful effort for *maximal* scientifism, which means respect for facts, exactness and verification of hypotheses. (We are not going to analyze the limitations of the term scientifism which similar research relies on, as we would exceed the limits of this paper).

In comparison with philosophical aesthetics its functions have also changed. Philosophical aesthetics has had ambitions to find *universally* valid laws of art and beauty, but the aim of exact and experimental aesthetics is to seek and explain *facts*, to seek regularities valid for a certain group of facts. It does not intend to complete the knowledge of art and beauty as philosophical aesthetics subconsciously does, but it wants to provide data for the further development of art, aesthetic education, for the extension of human knowledge and for art criticism. Its functions are purposefully limited by the effort of sticking strictly to facts.

Now it is necessary to refer again to the *so-called specialized aesthetic studies*, explicitly to appearance of being closer to art histories and to psychology and physiology as well. Their subject matter does not basically differ from special aesthetic studies of philosophical character; however, the difference between them is grounded predominantly in the methods they use for approaching their subject matter. Specialized aesthetic studies oriented towards empiricism and exactness employ the complete spectrum of methods mentioned above.

During the last twenty years one independent branch of aesthetics has developed out of exact and experimental aesthetics - *interdisciplinary aesthetics*. Its rise was already encoded in exactly oriented aesthetics, which, in order to increase its own quality, co-opted other scholarly disciplines and relied on them for knowledge, categories and methods. In this way it laid the foundation for interdisciplinary cooperation. Only in the 1970s did aesthetics realize that cooperation with one or two scholarly disciplines will not suffice, because aesthetic phenomena and processes are much more complicated. Moreover, it has proven that procedures adopted from the hitherto natural sciences *deform* reality, as aesthetics has chosen only those procedures based on *classically conceived exactness*. Classically conceived exactness was constructed on the basis of empirical research, experiments of various kinds and through the formalized language of science. Exactness was in fact reduced to Bacon's inductive model: it was guaranteed by an exact procedure from the empiric fundamentals of science to theoretical generalization. This exactness was based on a close relationship to material, analysis, induction, tests, logical formalism and mathematical structures. A scholarly discipline gets too much enclosed in its subject matter, and, though it is very exact in its own framework, it is inexact in the general context of its knowledge because it does not take into consideration all relationship existing *outside* its own subject matter.

It turns out that exactness should be constructed in a completely different way - through the intercourse of *various scholarly branches* and disciplines, through their mutual completion, through the complexity of the image of the studied subject. In this way, the conceived research exactness does not result only from the search for new methodological possibilities of a certain science. Here, exactness issues from the acceptance of the nature of the studied subject, from the acceptance of its multifaceted, *multidisciplinary* nature.

Therewith, contemporary exactness, whose nature is better characterized by the term interdisciplinarity, was created. It is not ordinary *interdisciplinarity*, the employment of several *humanities*. For non-classically exact knowledge, *interdisciplinarity* which concentrates in itself *humanities, natural, mathematic and technical* sciences but also *practical* disciplines (e.g. medicine) beside aesthetics is inevitable. It does not follow the creation of *frontier* disciplines as does the psychology of art but as the intercourse of methods, hypotheses and knowledge structures of *independent* scientific disciplines. Aesthetics also realized another important fact. „This endeavour requires the cooperation of speculative scholars who interpret the context of artwork and experimental aestheticians who can study encounters with artworks in organized ways.“ [28] It realized the necessity of close cooperation not only between exact and experimental sciences but also with philosophy, even *speculative*, i.e. philosophical aesthetics. Therefore, though interdisciplinary aesthetics arose from exact and experimental aesthetics, it is a new quality, because of cooperation with even *nonscholarly* philosophical abstraction.

These appearances of aesthetics are not firmly related to some other scholarly discipline because the scope of cooperating sciences changes from one type of research to another - and before the beginning of any research it is only possible to outline which disciplines will participate in it. Which of them really do participate is always indicated by the nature of the studied subject, explicitly by the problem researched. For this reason, aesthetics is at one time related to the categorial apparatus of psychology, then to the methods of philosophy, etc. New aesthetics arises here and its character is not settled in advance; aesthetics participating in interdisciplinary research is open to the development of its own *philosophical speculations* and exclusively *empiric* or *exact* procedures. The relationship to so many diversified scholarly disciplines is what enables it to construct it own inner relations among the most diversified ways of thinking.

In an interdisciplinary context, the nature of aesthetics is open and methodological, and problem flexibility is one of its characteristic signs. It is accompanied by the endeavour to be always scientific, which means analytic, relying predominantly on facts, rational and purposeful the aim of which is to construct such pieces of knowledge as which may be adopted without greater problems in artistic culture or in aesthetics education.

Though the three hitherto mentioned variants of aesthetics differ in many respects, they share one property: they want to be *a science*, which means they strive to implant as many attributes of scientifism as possible into themselves (always understood according to the criteria of a certain period). The two other appearances which we shall treat here do not have any ambition to acquire the attributes of a science, according to neither classical nor non-classical modern criteria of scientifism. Their ends are somewhere else. They do not intend to construct closed or relatively closed knowledge systems, nor do they strive for maximally objective knowledge; they want to work in society for different reasons. Their functions are also constructed in a completely different way. Despite these facts, we still have aesthetics in front of us.

The first of these is constructed as a reflection of universal values, which means a reflection of aesthetic values and the place of man in them. By *reflection* we mean, according to K. Jaspers, such a process of thought as differs from objectivistic and causally aimed scientific knowledge. He believes that science studies truth which is what is independent from the being of the scientist. The philosophizing aesthetics asks about being that one can perceive thank to the fact that he is what he is. He can recognize being only in that way as he is in his own self. Philosophical science depends therefore on his being - it is his Self's affirmation.[29] This philosophical reflection (different from the scientifically oriented philosophy mentioned above) is the reflection oriented towards the realization of the place of man in the world, the affirmation or doubting of his existence, his life and his values. Unlike science, we do not abstract from the known subject, but the *standpoints of the subject* are purposefully implanted into reflection. It is the self-reflective activity of thought." [30] This way constructed aesthetics is not and does not want to be a scientific analysis of beauty or a structure of artwork. It does not think of aesthetic values in an objectivistic way but always *relates* them to the man who holds them - it does not suppress the cultural background of man, individual needs of man, individual worldview, but it reflects art and beauty from their standpoint. It does want to supply *universally valid* (or at least relatively valid) knowledge of art and beauty, to supply definite answers to human questions. It does not aim outwards, to art and beauty, but inwards, towards the relationship of man to art and beauty. This aesthetics follows that line of philosophy that started with Socrates in his method and sense of asking questions (a tradition which later empiric and experimental European science suppressed). It cultivates self-reflection in man, deepens the recognition of his position in the world of aesthetic and art values.

This appearance of philosophy is unequivocally related to philosophy but - as it is evident - not to that tradition of philosophy whose ambition is to become science but to that one whose end it to become a *personal, subjective reflection* of the world, a reflection of personal life values. Its success is not measured by the depth of knowledge of objective laws of aesthetic values but the *usefulness* of this reflection for man.

The categorial apparatus of this variant of aesthetics is practically identical with that of philosophical-scientific aesthetics, but with a difference - it suppresses the objective contents of terms and categories; concerning individual terms it prefers rather their importance for man, for his value systems. Also, methods employed by reflexively oriented aesthetics recede from strictly logical deduction, strict idealization and concretization. The choice of methods is not primarily set forth by the character of the subject matter spoken about, but by the needs of the studied subject. Though the aesthetic processes (e.g. artwork) are spoken about in the foreground and in the background, the aim proper of such utterances remains - man and his relation to aesthetic processes. The aim is not the generalization of knowledge acquired by art history or other disciplines, but an account of man. The empiric facts are treated more freely than in scientifically oriented aesthetics, their processing is not directed by the inner character of fact but the inner character and structure of values acknowledged by one reflecting upon them. Every new fact is at first *related to the life of the subject* and only then, secondarily, to other facts. It is a different process of thinking than that of scientifically oriented aesthetics - a procedure which also absorbs *figurative thinking, associations, emotions and imagination* of the one reflecting, his cultural background and other contexts. For these reasons it cannot very strictly observe scientific methods. Neither of the contradictions we referred to when speaking about methodological difficulties of aesthetics exist here; the fact that the subject matter of aesthetics in its depth is accessible only through individual experience does not matter here, because these individual experiences are incorporated into reflection. The last appearance of aesthetics dealt with in in literature is a freely *meditating, essayist reflection* whose aim is not the general evaluation of the relation between man and art, man and beauty, as it was with the previous variant. The aim of this variant of aesthetics is the reflection of one's own artistic creation by the artist, or expression of his artistic intention, etc. - it is an „autointerpretive theory,“ [31] currently called *programmatic aesthetics*. Programmatic aesthetics starts where the artist verbally explicates his feelings and intentions leading to the creation of artwork. It may acquire multifarious appearances and has existed in artistic culture since ancient Greece, because even artists in antiquity felt the need to reflect upon their creation. According to M. Lamač, the autointerpretive aesthetic theories of an artist may have (and also have) this appearance. Firstly, *aesthetic thinking*, which is a fully valued *component* of the whole artistic process not only of artistic creation. We can add to M. Lamač 's ideas that aesthetics constructed this way has developed its functionality in the 20th century, when the artist's own ideology, meaning his *own* theory of creation and functions of his artwork, has become a fully valued component of his artwork, which otherwise cannot be understood. Second, it is *a paraphrasing* of artistic emotions, the linguistic analog of the artwork. Third, the theoretical equivalent of artistic *creation* is when the artist is prolific both as an artist and theoretician and creates the whole systematic theory of his art's creation (not only of an individual artwork). Fourth, it is an *analysis of methodology* of his artistic *creation* and his own means of expression, which is a theory directed towards the viewer and art criticism. Fifth, m*anifestos and programmes* of artistic creation of an individual artist, or more frequently of a group, are advanced ahead or they reflect the intentions of an artist; the final form of the artwork does not always correspond with the intentions expressed in manifestos. Sixth, *aesthetic scientific theories go beyond* the limits of programmatic aesthetics and fulfill those functions as other variants of aesthetics do; with programmatic aesthetics they communicate that they are created by artists.

According to Jaroslav Volek, programmatic aesthetics often formulates its principles as quite intentionally one-sided, and it does not cherish ambitions to become universally valid.[32] In many cases it very strongly suggests standardization, because the artists set forth the programmes of their creation as standards for the construction of supreme art values. *One-sidedness* and *the standardized* character of this aesthetics does not cause any hindrances; on the contrary, it *inspires* the development of other appearances of aesthetics and also artistic creation in itself; it also plays an important role for the self-realization and self-reflection of an artist. It is, too, a very precious *document* for deeper understanding of an artist and his times because it is unspokenly clear and full of *the* artist's personal engagement. It is not a substitution for the work itself, and it cannot be considered as the only basis for the evaluation of the work either. It may only serve as a basis for a higher quality of aesthetic perception or for better instructed art criticism.

The categorial apparatus of programmatic aesthetics is highly diversified. With respect to the fact that artists reflect the whole scale of their creation in their programmes and interpretations of their creation, we should not feel surprised to find terminology from very different spheres of human knowledge and activities; it is possible to start with aesthetic and art-historical terminology, then pass over to psychological (reflections of the artist's own emotions and images and the viewer's perception as well), after that to sociological and socio-political (reflections on the purpose of creation and art), then to cultural and historical (reflections of one's own position in the cultural tradition), and finish with economic (reflections on the art market) and intuitively created terminology. It is usual to employ terms and categories in contexts different from those for which they were originally created, e.g. economic terminology through the reflection of processes of creation. This is understandable because construction of these aesthetics is not ruled by facts and reality but by the *artist's intentions* - quite justifiably it does not respect the external relationships of phenomena. Its primary and main relation is not directed towards other scholarly disciplines (though it collaborates with them) but reaches out of them, towards art.

The end of programmatic aesthetics is also the source of the methods it works with. They are as diversified as the terminology, though the core of the methods employed is in *intuition and self-expression.* It does not reject general values reflection, it is close to philosophical abstraction, to art-historical analyses, journalism, and it can employ even sociological or psychological methods. The results are also very diversified - they cover a wide range of genres. As the core of the methods lies in intuition and self-expression, they usually result in essays, which often border art literature, but we can also find specialized scholarly analyses.

Those five variants of aesthetics discussed above exist and co-exist usually in peace. From time to time we witness fierce fire from one side against the other, but generally they tolerate or at least do not *attack* one another. It happens that some of them exclude others as redundant and then ignore them.

Despite the fact that we still speak about one aesthetics, its individual variants differ quite visibly. The differences can be clearly seen in the following schemes (viz. the next page).

The methods of the individual variants of aesthetics depend on the *subject* their creators want to treat. The object of their interest moves from the most general laws of beauty and art to the expression of their intentions but remains in the framework of interest in art and beauty. The scheme shows the differences by means of one area of aesthetics problematics - the problematics of art (viz. the next page).

Both the method*s* and the object of interest derive finally from the *purpose* and *functions* the given variant is to fulfill for the creator and his social and cultural context. Schematically these differences can be expressed as follows.

### Structure of aesthetics according to methods

| | |
|---|---|
| aesthetics as philosophical science | – philosophical abstraction and deduction, idealization and concretization |
| aesthetics as exact science | – psychological methods of experimentation<br>linguistic methods of analysis<br>mathematic methods of formalization and many others |
| aesthetics as interdisciplinary science | – experimentation, analysis, induction and other methods |
| aesthetics as values reflection | – reflection |
| programmatic aesthetics | – mainly intuition and self-expression, often philosophical methods and many others |

### Structure of aesthetics according to the subject matter

| | |
|---|---|
| aesthetics as philosophical science | – universal laws of art |
| aesthetics as exact science | – artistic phenomena and structures |
| aesthetics as interdisciplinary science | – art from any aspect |
| aesthetics as values reflection | – artistic values in relation to man |
| programmatic aesthetics | – artistic programmes in relation to man |

### Structure of aesthetics according to purpose

| | |
|---|---|
| aesthetics as philosophical science | – universal explanation of art: ULTIMA RATIO |
| aesthetics as exact science | – exact explanation of art: FORMALIZATION, CAUSALITY |
| aesthetics as interdisciplinary science | – complex explanation of art: INTEGRALITY, SYNERGY |
| aesthetics as values reflection | – understanding and expression of relation of man to art VALUE, SIGNIFICANCE |
| programmatic aesthetics | – expression of own programme: EXPRESSION (ENDEAVOUR AT CAUSALITY) |

We can see the clear structure of aesthetics according to purposes of its individual variants. We have completed each variant by a brief description of its purposes and endeavours: ULTIMA RATIO means that aesthetics as a philosophical science seeks the absolute, ultimate and deepest basis of art behind which it is neither possible nor necessary to learn. FORMALIZATION and CAUSALITY mean that aesthetics as an exact science endeavours to lead to maximally possible formalization of cognitive algorithms and seeks firm cause-and-effect relations in art. INTEGRALITY and SYNERGY mean that aesthetics in an interdisciplinary context seeks a complex image of art while it considers the maximal diversity of contexts and functions. VALUE and SIGNIFICANCE mean that this aesthetics seeks for the meaning of art for man and his values context. EXPRESSION and ENDEAVOUR AT CAUSALITY mean that programmatic aesthetics endeavours to express artistic intentions and emotions while leading to constructing this theoretical self-expression as a casual chain where the effects and results of artistic activity are the consequence of pronounced and articulated artistic intentions.

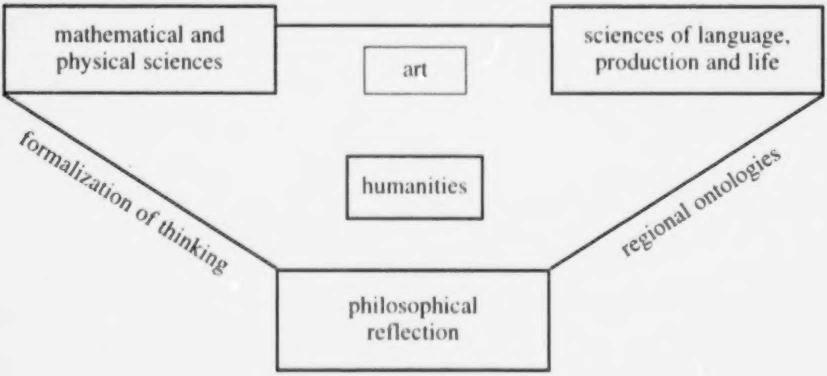
As we have seen in other instances, the presented variants of aesthetics are not a disjointed set, but they intertwine in their methods and purposes, consequently in knowledge and, of course, in categorial apparatus. The question of whether it is still a unified (or one) scientific discipline arises when we observe such a diversified complex. Their intertwining and the extreme closeness of the subject matters studied (all of them study beauty and art) may suggest it is only one discipline. Principal doubts arise in relation with the *two-in-one function* (consequently with the two-in-one ambitions) of aesthetics: on the one hand it is active, structured and endeavours to be a science; on the other, it is neither ambitious nor structured as a science but as *a reflection* of human, or especially artistic, needs, desires and emotions, respectively. This structure of aesthetics might result in the opinion that only the former is science and the latter is not. And this would cause serious consequences for the employment of aesthetics in civic education and for the contemporary cultural boom. Only with difficulty would we be able to seek the cultural dimension in civic education by means of aesthetics if it were to or could present itself only as *science.* In this case aesthetics could only *analyze* contemporary situations, not be able *to affect them actively.*

We shall get rid of the doubts of its still being *one* discipline in order not to close the door to practical applications of aesthetics and advancement into the cultural dimension of civic education. We shall try to half open the door by means of a view of the position of aesthetics among other scientific disciplines. This should show us whether and how it is possible to work with aesthetics in the contemporary cultural boom.

## B. The Position of Aesthetics Among Sciences

What is aesthetics, then? An aristocratic science with all its attributes of objectivity, exactness, logic and obligation, or just *a non-binding* value or a programmatic reflection, whose laws are submitted to the laws of psyche or the personal culture of a reflecting subject? What is its position among sciences?

The answer may be found with M. Foucault, who obtained for humanities (it means also aesthetics) a special position among natural and social sciences and philosophy. The dispersal of contemporary cognition and reflection on the world and man he denotes as *the triangle of knowledge*, which we have attempted to schematize in order to promote better understanding.


mathematical and physical sciences
art
sciences of language, production and life
humanities
formalization of thinking
regional ontologies
philosophical reflection

On one pole of this knowledge triangle, M. Foucault distinguishes[13] mathematical and physical sciences, which employ more or less strict deductive derivations of their statements of certain axioms and suppositions, and which can be verified objectively and definitively. The outcome of their endeavour is a marked formalization of thinking and cognition. Foucault calls these deductive sciences.

On the second pole we find economics, linguistics and biology, or *sciences of life and society*. According to Foucault, they are strictly empiric sciences that do not link their statements through a deductive procedure, but stick to facts, casual and structural relationships in reality; they work with discontinuity and analogy.

On the third pole of the triangle is philosophy, with its main method, reflection and a universalist approach to the world. It searches for and finds order in the world. Its contact with natural and mathematical sciences is given by its endeavour at formalization and the exactness of its statements; contact with the sciences of life and society is given by partial images of the world (regional ontologies).

Humanities (among which is also religionistics, psychology, theory of myths and aesthetics - in Foucault's considerations sciences of art) found in the centre of this triangle of knowledge. They belong to none of the corners, because none of the three introduced dimensions corresponds with the nature of humanities. At the same time, they belong to each of the three edges because they share something with them; for this reason they move in the *blank spaces* among other forms of knowledge. With the sciences on inorganic nature and mathematics the humanities (including aesthetics) share the common endeavour of formalizing their procedures and of deducing their statements. At the same time, they appropriate cognitive models and procedures of biology, economics and linguistics, for these describe man (their subject matter) as an organic unit (analogy with sciences of life), as the creator of a variety of products (analogy with economics), but also as the creator of symbolic representations of the content of his consciousness (analogy with linguistics). Through these procedures the humanities want to comprehend man empirically while, at the same time, seeking those ways of human beings as described by philosophy, searching for and reflecting universal order in human existence. The main working method of humanities is comprehension, meaning interpretation, which is not an isolated method, but a method that absorbs mathematical, linguistic and other approaches. According to Foucault, when speaking about humanities it is possible to speak rather about a certain meta-method (he speaks about their meta-epistemologic or hypo-epistemologic position)[34] because it is being constructed as another level above the methods employed by other sciences.

As a consequence of the above mentioned position of aesthetics (and other humanities) in the centre of Foucault's knowledge triangle, their position is *undetermined, vague*. Let us add to M. Foucault that humanities belong everywhere, relate to everything but at the same time do not entirely belong anywhere. They claim *universal validity* and at the same time are maximally *restricted socially and culturally*. They claim scientific objectivity and validity but are subjective to a high degree. Humanities *are* sciences but also *are not*. They are sciences but cannot be assessed by criteria of other sciences because they are structured according to their own laws. They do not differ only because they have transferred their interest onto a different subject, for instance from the regularities of light to regularities of the human psyche. They differ not only by their inner structures but also by their purposes.

According to this, aesthetics is both a fully-qualified *objective science* and a *subjective reflection*, because it is not occupied by only one aspect of human activity (aesthetic and artistic activity), though it is treated as well. But it is also occupied by how man himself perceives this activity of his, how he reflects on it from his own personal point of view as a product of his period, social and cultural restrictions. On one side, this two-in-one function of aesthetics is the cause of its strive for maximal exactness and for an interdisciplinary embracing of all possible aspects of its subject matter. On the other side, it engages in subjective or programmatic reflections without claiming their objective validity. In aesthetics, as in other humanities, the two-in-one human perception of the world has fully developed: human experience is, as P. L. Landsberg presents it, of two kinds - where one of them is external, objective experience. Internal experience is also a basic kind of experience, not only an ordinary modality of the external variety. He says that in experience, the same material aspects of being are not always given, as being is sometimes observed from outside, sometimes from inside (for instance, I can now perceive my hand by sight, next I can perceive it by some other form of my internal corporal perception); for the external there is only objective experience, for internal experience there is only subjective, vivid, on-going being.[35]

In order to be consistent we completed the scheme of Foucault's knowledge triangle with another dimension valid in the case of aesthetics. As aesthetics relates to all three sides on the level of knowledge, cognition and interpretation, so it relates on another level - the level of human perception of the world - to the fourth dimension, to *art*. Art especially provides its reflexive appearance with models of reality, models of various emotional and values relationships of man towards reality, and with models for interpretation of reality and the position of man in it. The close relation with art provides aesthetics not only with material for analyses, but in many cases it moves it forward essentially by presenting *new tasks* in front of it and extending its *function*. In history, as many times before, aesthetics had to change the repertoire of its interpretations under the pressure of changes (cf. for instance, the rise of Renaissance aesthetics under the pressure of Renaissance art), to complete its functions, and therefore categories, methods and other factors (cf. for instance, the extension of aesthetics towards aesthetic education under the influence of industrial mass production in the 19th century or under the influence of mass culture in the 20th). In this close relation, various appearances of programmatic aesthetics are also being created and realized.

According to Foucault's knowledge triangle, aesthetics moves in the *blank space between sciences of inorganic nature, sciences of organic nature and society, and philosophy*. However, this is only *a synchronic* sample addressing the general motion of aesthetics. Its multifariousness causes its unequal and unbalanced motion; additionally, it is also the cause of *periods* of fluctuating inclination towards one or another of the corners of the triangle, though the relations between all of them are always present. For this reason we are going to present its diachrony from the aspect of our acquired knowledge.

The tradition of aesthetics as *an objectivistic science* was founded by the Greek Pythagorians when they proved the dependence of the height of tone on the length of a string. They started that trend in aesthetics that wants to analyze aesthetic values from things themselves, not from a human relation to things or from a man himself. From them we can follow a direct line to Aristotle, who was the first to work out aesthetics as a systematic scientific discipline based on this principle. From him this line develops to A.G. Baumgarten in the 18th century, who placed scientific aesthetics in a special and defined position among sciences. And then to I. Kant, who brought philosophically oriented aesthetics to one of its climaxes through studying its initial principles. In the 19th century this line transformed into empiric and purposefully exact (experimental, especially) aesthetics by G.T. Fechner. In the 20th century it was developed and defined more precisely by those such as J. Mukařovský, who looked for structural and process regularities in artistic phenomena. This line reached its peak in the great boom of exact aesthetics of the 1960s and 1970s in semiotic and informational aesthetics. The line of interdisciplinary oriented aesthetics is represented by such authors as G.C. Cupchik and B. S. Mejlach, and such institutions as Institute for Polyaesthetic Education and Integrative Music Pedagogics at Hochschule für Musik und Darstellende Kunst Mozarteum in Salzburg or the Research and Recording Centre at The Academy of Music and Dramatic Arts in Bratislava appearing in 1980 - 1990.

The tradition of aesthetics as a *reflection of universal values* was founded by Socrates, who unequivocally related all aesthetic values to man. From him we can follow this line to F. Nietzsche with his Apollonian and Dionesian principles of art, which are not only structural principles of art or a means of expression but to a large extent they express two sides of a human being, two controversial ways of human approach to the world. On this road we also meet M. Heidegger with his revelation of the truth of being through art and in art. Though Heidegger excludes subjective interpretations of art's creation, his concepts seem to be a copy of the mutual relations of man and art in this century. The climax of this line of reflective aesthetics may be seen in W. Welsch, who postulates aesthetic thinking as a model of contemporary postmodern thinking, which also preserves the very close contact of artistic comprehension of reality and aesthetic thinking. (As W. Welsch thinks artistic experience can function as a model for aesthetic thinking.)[16] If we concentrate on the above mentioned relation of aesthetic thinking to the postmodern era, in this line of aesthetics we can also find the direct expression of the contexts of art on one side, and on the other the relations of man towards the world.

The tradition of aesthetics as a *programme of artistic work*, as a reflection on one's own artistic creation, was founded by the Greek sculptor Polycleitos, who defined the beautiful proportions of the human body in numbers and in the proportions of his sculptures. Despite his effort to achieve objectivity, his aesthetics remained but a programme of creation, even though Greek sculptors emulated him. The line of aesthetics started by him led to the iconoclastic clash in Byzantium, then to the classical doctrine of N. Boileau, with his prescriptions and standards for correctly constructed drama. It is also possible to include surrealistic aesthetics into this stream which, though originally emerged from the declaration of intentions for the aesthetic creation, resulted in a philosophically generalizing and often empirically supported aesthetic science. The aesthetics of socialist realism, which arose truly from Gorky's creation, should also be included in this line. Each name in this line shows clearly how strong standardization tendencies are possessed by programmatic aesthetics and aesthetics as a reflection of universal values.

We can see that in history aesthetics constantly oscillates between all three points of Foucault's triangle - each of its variation can be supported by an example found in almost every period. In centuries past the stream oriented towards exactness and objective scientism grew stronger and aesthetics is now becoming detached from philosophy and moving towards other corners - especially towards physics and acoustics, mathematics and logic, to psychology, sociology and linguistics. Though this development towards exactness and empiricism has become extraordinarily strong (even the interdisciplinary stream is becoming detached), we are nevertheless bearing witness to a reversal of and a gradual orientation of aesthetics towards philosophy. Initially, it did not also loosen its contact with exact sciences and humanities, but in order to deepen the complexity of its image of art and beauty, it began to take over philosophical knowledge and methods. This reversal is so radical that aesthetics has begun to free the ties which connected it earlier to the objectivistic ideal of scientism, and has clearly expressed preference for its reflexive appearance.

Less and less it searches for one truth (which characterized it decades before) and more and more admits *polyvalence* and *plurality of truths* about art and beauty. Instead of seeking for answers, it begins, in a Socratic way, to provoke by asking questions, and it does not intend to be the *arbiter* of creation or assessor of beauty and art at all - it leaves *that to* artists and viewers. It appreciates irrational values not only in art but also in the constructing of aesthetics itself - because it concluded, also under the influence of Feyerabend's *epistemologic anarchism*, that new opinions of aesthetic phenomena and processes do not necessarily originate in solid scientific structures but also outside them and against them.

The aesthetics of today has understood - under the influence of H. Kuhn's paradigms and P.K. Feyerabend's anarchism, then under the impression of the general development of artistic avant-gardes and their programmatic aesthetics of the 20th century - that each aesthetic theory, each aesthetic piece of knowledge is supported by the concrete *aesthetic attitude of the creator* of the theory, which means certain tastes, certain aesthetic needs, certain aesthetic experience. The personal comprehension of aesthetic values exhibits an indelible impression in all aesthetic studies - moreover, this was supported by J. Derrida's *deconstruction*, which may be directly related to aesthetic categories and consequently out of which countless, even contradictory, meanings can be derived. In this context aesthetics reduces its criteria of objectivity and exactness (which it has applied fully for more than twenty years) and admits even metaphoric expressions, mystical statements, descriptive or artistic speech. It combines freely scientific, i.e. objective and exact approaches, with subjective statements.

It is obvious that aesthetics may be approached from various directions and applied in various ways both in civic education and the present cultural boom, because both the very nature of aesthetics and its position among sciences enables this. Aesthetics is a discipline that can be developed only with the process of thinking. In order to be able to enter contemporary cultural processes *immediately and in an active way*, it is necessary to transform aesthetics into its own practical appearance, into its own educational application, i.e. into *aesthetic education*. If we consider the importance of *culture*, civic *education*, and the cultural *dimension* of civic education, it is not enough to continue only with that area of human activity which develops in the spiritual sphere. It is necessary to transfer to that area of human activity that can *influence* the human psyche and behaviour *practically*. This area of human practical activity is aesthetic education. Let us consider *the nature* and *possibilities* of contemporary aesthetic education.

## The Non-classical Nature of Aesthetic Education

Though theories of aesthetics have already advanced to a different style of *a*esthetic education,[37] in the everyday practice of many countries it is still possible to see classical aesthetic education based on ideals and procedures promoted by Friedrich Schiller. His Enlightenment ideal is still so vivid that currently it is identified with aesthetic education in general. In the following lines we shall call it the *classical ideal of aesthetic education.*

According to the postulates expressed by F. Schiller in his writings, aesthetic education should aim to *produce a harmonious* man, who is governed neither by sensuous passion nor abstract rational thinking, but who preserves the harmony of his abilities - dignity of spirit and delight of instincts. This is possible only in a situation where quality and excellent artistic values, imbued with Beauty, Truth and Good, inwardly harmonized and tested by time, are presented. The task of aesthetic education is to guide man though these works to higher moral principles. Beauty is comprehended as a *feast of emotions*, as something magnificent and pleasant which man should be enchanted by and imbued with. Ultimately, this beauty and art should *cultivate* man, or lead him so that he will acquire cultivated, cultural manners; in the most basic perspective it means to live morally.

Aesthetic education conceived and aimed this way secured its place in European culture for hundreds of years, we may assert that even its roots can be sought in the Renaissance nobleman, who was not noble only because of his descent but also through his education and upbringing he was made a *noble* man, noble in spirit and behaviour. If we were consistent, we would discover the roots of aesthetic education thusly conceived with Aristotle in his *kalós kagathos*. E. Utitz believes that here beauty is not only the outer embellishment, decorative ornament or even glitter on the surface that mercifully covers a shortage of value. He says that we rather meet the beautiful here as an expression of the excellence of human personal being.[18] It is a perfect being, who combines noble descent, moral nobleness and spiritual depth. The cultivation of a 17th-century gentleman's tastes led to the same ideal.

Classical aesthetic education educated *noble* people to a harmonious inner life. Despite the fact that it led many people to Beauty, Truth and Goodness successfully, it contains many significant restrictions. What are they then?

This classical aesthetic education *simplifies* education to a great extent as it is based on taste governing society. It leads children to such Beauty, to such Goodness and to such Truth the society considers valuable and tested by time. It does not deem possible temporal and spatial alterations to these values. And what is even worse, many times it is based on the teacher's tastes. How often do the teachers attract children to *classical, serious* music without ever mentioning jazz, for instance, because they are persuaded that it is *a cheap* popular genre ?

Classical aesthetic education is also strongly one-sided. In its endeavour to bring man to morality, refinement and beauty, it presents and fosters predominantly *positive* and pleasant aesthetic experiences obtained from art. It considers beauty to be a *feast* and does not pay attention to the dark experiences addressed by art or the unpleasant emotions often presented in art. Aesthetic and artistic values are much more multifarious and full (as multifarious and full as the human psyche) than its pleasant shades only.

Classical aesthetic education is restrained in its *function.*In its one-sided aim towards the *refinement* of man it highly prefers people with *sophisticated*, cultivated tastes. If we describe its attitude in an expressive way, we may say it is guided by the slogan that only such a man is good (right, valuable) as has sophisticated tastes, as is sophisticated himself. Likewise, sophistication is defined by that which in his taste corresponds to that *preferred* in certain society. According to this attitude classical aesthetic education, nevertheless, excludes *marginal and alternative* cultures from its focus. In its elitism it is neither willing nor able to ascribe value to such cultures as punk, music culture of the youth, etc. It considers them to be deviations from the standard (set forth by governing tastes) and takes their adherents for uncultivated barbarians, who are to be educated in aesthetic manners.

Classical aesthetic education - if it is applied in an insensitive way - can even be *dangerous* because it coerces children to accept governing tastes or teachers' tastes, thus violating children's psyche and the cultural identity of children.

Today as we witness an enormous diversification of taste,when information and standards of taste or aesthetic norms immediately reach the other side of the world, in times of pornography and advertising, aesthetics cannot be satisfied only with affecting the inner harmony and sophistication of man. That is the aim against which the whole of mass culture, employing the enormous power of mass communication media, has united in resistance. In order for aesthetics to be able to influence people in these times, it is essential to set different *aims* and apply new *means*.

As the most effective orientation of non-classical aesthetic education today, we may consider the development of *critical thinking and feeling* in the area of aesthetic (or artistic) values. In a situation where the ever-present *mass culture* does not respect the individual differences of its recipients, it is possible to resist it only though critical attitudes towards it. The same is true for *kitsch*. Classical aesthetic culture did not pay attention to the development of critical attitudes, because it did not aim to *cast doubts* on values, but to impart recognized and *tested* ones. The objective of contemporary aesthetic education should be, on the contrary, education towards casting doubts on presented values, or at least their critical acceptance.

A sense for various cultural values, or at least the ability to be open in confrontation with new ones, could aid man in finding his orientation in the inflood of values, cultures and information. For this reason we will speak about the development of *flexibility* in aesthetic *tastes* as an important aim of contemporary aesthetic education. Only flexible tastes able to appreciate or interiorize a new, unusual value is able not to deny sub-culture, alternative culture or a cultural product of a culture unfamiliar in space and time. It is informally casting doubts on values from another side; the previous objective was to cast doubts on values presented, but in this case we speak about casting doubts on subjective *prejudices* and dogmas that each of us (in our own taste also) carries inside.

The development of critical thinking and flexibility of taste embraces in itself the fundamentals of tolerance to other tastes and empathy as qualities necessary in the world of today, where many various cultures intertwine and overlap.

These are the main aims of contemporary (*non-classical*) aesthetic education, which seem to be unavoidable in this so culturally changing era. We are not going to speak about its means here at length; it is sufficient to remind one of the possible employment of kitsch (through interpretation of its structure it is possible to support the ability to resist it), of comics (the same is valid also in this case), and so on.

The development of flexibility in aesthetic tastes, development of critical thinking and feeling in the sphere of aesthetic values, tolerance to tastes and empathy - all of these are not only objectives of contemporary (non-classical) aesthetic education, but they are the objectives of ***multicultural education*** as well. The ultimate aim of multicultural education is tolerance and empathy to different cultural values; this is also the aim of non-classical aesthetic education. Aesthetic education thus meets the multicultural at the end of the 20th century.

The objectives of classical aesthetic education cannot be completely denounced today, because education towards Beauty, Truth and Good, or the education towards cultural refinement of man still has much to convey to contemporary man. It is not placed in the foreground, however, but is restricted by contemporary conditions governing the culture of developed countries. The objectives of non-classical aesthetic education *respect* fully the contemporary state in culture (with its internalization or Americanization), and they can therefore influence the consciousness of the recipients more effectively. They will also facilitate more effective development in the cultural dimension of civic education. But aesthetics can promote this process only when it respects its own multifarious nature which we have discussed in this chapter. Its multifariousness may meet the multifarious cultural needs of the recipients and also the multifarious aims of non-classical aesthetic education.

[25] Stefan Morawski writes about the so-called high circulation of culture. Cf. Stefan Morawski, „O kritickom stave estetiky," *Literárny týždenník*, 15. Sept.1989: 3

[26] Miloš Jůzl and Dušan Prokop, *Úvod do estetiky* (Praha: Panorama,1989), 34

[27] Gerald C. Cupchik, „The Empirical Narrative," *Contributions to 12. International Congress of International Association for Empirical Aesthetics Berlin 1992 (*July 1992*)*: 1

[28] Gerald C. Cupchik, „A Decade after Berlyne. New Directions in Experimental Aesthetics," *Poetics* 15, (1986): 368

[29] Karl Jaspers, Cf. *Filozofia egzystencji* (Warszawa: PiW, 1990),196

[30] Cornelius Castoriadis, *Philosophy, Politics, Autonomy* (New York: Oxford University Press,1991), 19

[31] Miroslav Lamač, *Myšlenky moderních malířů* (Praha: NČSVU, 1968), 6

[32] Jaroslav Volek, *Kapitoly z dějin estetiky* (Praha: Panton, 1985), 32

[33] Viz. Michel Foucault, *Slová a veci* (Bratislava: Pravda, 1987), 455-482

[34] Cf. Michel Foucault, 468

[35] Paul Ludwig Landsberg, *Zkušenost smrti* (Praha: Vyšehrad, 1990), 33

[36] Wolfgang Welsch, „Zur aktualität ästhetischen Denkens," *Kunstforum International* 100, (April-May 1989): 144

[37] Viz. also works by Marilyn G. Stewart, Gilbert Clark, then the concept called Discipline Based Art Education, or also earlier works by David Thistlewood.

[38] Emil Utitz, *Dějiny estetiky* (Praha: NČSVU, 1968), 19

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# Chapter 3

# The Nature of Civic Education

## The Nature of Civic Education

General opinion, not only in Slovakia but also in many other countries, reduces civic education to *political* education, in authoritarian regimes to political indoctrination. In our work we rely on the concept of civic education containing political education but not being reduced exclusively to it. Civic education embraces a much larger scope of components. Much about its orientation helps to explain the etymology of the word citizen.

In the pre-literary period of the Slovak language, following Latin and Slovak words, *civitas, civis, urbs* and *civil, občan, mešťan* and *mesto,*[39] were very closely connected (in some works on linguistics they were considered to be equivalent). They were semantically very close because they described a greater autonomous unit possessing certain privileges (usually granted by the sovereign) and which itself defined its own legal system. We can thus speak about cities which had had similar legal systems for centuries. The origin of the word *občan/citizen* may be found in Latin words with the root *civi-* , which were also related to autonomous units (especially to the city of Rome). They were also semantically close to the terms *urbs, urbanus*. The best-known of them, *civitas*, involved both citizenship and city. According to the Latin-Czech Dictionary,[40] it had three connotations - municipality, religious community and state. These expressions penetrated Anglo-Saxon and Romanic languages from Latin: the English word *citizen* (in Middle English *citizin*, in Anglo-French *citizein*) referred to an inhabitant of a city that enjoyed the rights and duties of a free citizen. He was a citizen protected by the state and city. The English word *city*, with the same root, refers to a large town (in Middle English *citie*, in Old French *cité*). In the past it also pointed to a small but densely populated and important site. Merriam-Webster's Collegiate Dictionary[41] also refers to the expresion *hind*, with its roots in *hiwan* (Middle English) - members of the household, Old German - *hiwo* - husband or wife, or Lithuanian *šeima* - family. Even the French word *citoyen* connotates the inhabitant of a city.[42]

In Slavonic languages, the term *citizen* has similar roots. In Russian, the word *graždanin* relates to *gorod, ograda,* and *grad*, which have roots in the Gothic term *gards* - court or house.[43] In Slovak and Czech the word *občan* developed in relation to *vôbec, vůbec*, which originated in *v óbec* - together, mutually, publicly.[44] According to V. Machek, this word originates from the proto-Slavonic *ob'í* or from the Old Church Slavonic *ob'ší* - belonging to one district, „precinct," sphere of power, living space, and community; later the word changed first into a noun - *obec* - commonly lived in country or thing, and then described everything on commonly shared land, including property and people.

One thing is remarkable: when scanning various dictionaries, we did not find any connotation of these terms with the word *politics* with one exception - the Greek word *polis*, which denotes a city state; however, even this word relates to the word *politeia*, citizen.[45] All other meanings of words with the root *polit-, polic-* were related either to the form of government, orientation, leadership, or care for the general welfare, etc.

The etymology of various words taken from different languages points clearly to the fact that the semantic field of the words *citizen, citizenship* covers a broader area than only *political* relationships or relationships to legal system. It provides us with evidence that the word is related to municipality, a community occupying certain closed territory and governed by its own laws, which were relatively freely introduced.[46] According to Ľ. Lupták's *Občianska spoločnosť* (Civic Society),[47] it is necessary to distinguish political system of a state from the civic organization and problems of citizenship, though they overlap and intertwine. To make this survey more complete, let us remember F.Jokl's book *Úvod k občanské nauce* (Introduction to Civic Education),[48] which emphasizes the relation of the term *občiansky* (civic) to *obecenstvo* (community), and stresses an individual's respect for the environment. Citizenship, citizen, civic problems and civic education include and cover a much broader scope of questions than those dealt with in political education only. We tend to conceive of these as ,problems of constitutional law, a hypothesis on the relationship between language and the particular development of social structures. Towns and municipalities of the past were organizational units defining their own inner jurisdiction (valid also for smaller towns and communities without royal privileges, where the sovereign did not interfere with the details of jurisdiction in a community); nowadays, the state is responsible for the creation of the legal system. It is the state that defines the legal system of every community. During the past forty years, Slovakia's experience was the state being the only and almighty authority deciding all details concerning the rights and duties of citizens.[49] In Western Europe and the U.S.A., problems of civic society are more directly connected with individual towns and communities, because they have not experienced the authoritarian state control and, then, they have been based on the principles of liberal or parliamentary democracy for several centuries. For this reason, it is easier to understand the shift of problems of civic education in Slovakia to questions of constitutional law and politics. It is important to lay emphasis on the return to civic society, the rights and duties of individual citizens and community.

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We take the questions asked today by Slovak citizens as the starting point for defining the problems of civic education. To a certain degree, their situation does not differ profoundly from the situation of citizens in Western Europe. Despite this, we shall seek what is characteristic for the Slovak Republic.

Slovak citizens have to cope with several principal matters.

First, they still confront the *totalitarian* past of their country, which radically queried the need and possibility for citizens to explore self-realization or the confused relations between citizen and society, citizen and community, citizen and state.

Second, they face the *values crisis* of the 20th century in the most radical form expressed by post-modernist societies in the close of the century. Both problems make the citizens of the Slovak Republic question the meaning of life and search for the means to achieve personal goals.

Third, the existence of an *independent* Slovak Republic since January 1, 1993, reopened burning issues of the historical and cultural tradition, of the roots and position of the Slovak nation in history, the region and on the continent.

These questions, which we consider fundamental for Slovak citizens today, give rise to a series of questions an average Slovak citizen can seek answers for by means of civic education.

*Who am I?* This question is directed towards the problem of individual and group identity.

*Where do I come from?* Regarding historical and cultural traditions, this question attracts attention to the problems of individual citizen identity with its broader or narrower social framework.

*Where do I live?* This question does not relate to geography in general, but to local culture, history and geography.

*What do I live for and why?* This question expresses the search for the meaning of life and a more solid values orientation in a general values crisis.

*How can I and shall I realize myself?* Citizens seek a basis for their individual self-realization - how to achieve it, its goals and means. It is understood in the broadest sense of the word - starting with the family and ending with the state.

*Who are the people around me?* This means searching for identity of the community in which citizens live, orientation amid the multitude of diversified values orientations, self-reflection through other people, and the search for national identity.

*What is the basis for and how am I to understand the events passing by me?* This question concerns the changes of a society transforming from a totalitarian regime to a state based on democratic principles; it has a world-wide dimension.

Questions Slovak citizens may ask themselves about cultural values, about the cultural dimensions of citizenship could be:

*What are my roots? What and where is my place in history?* This reflects both the search for and comprehension of cultural identity of a citizen in the framework of one's own national culture and others, in sub-cultures and alternative cultures, and cultural traditions.

*Why are there so many cultures in the world?* Today, it is necessary to understand the differences among cultures, not only to understand the sense of and reasons for otherness. Finally, answers to this question promote cultural tolerance, empathy, and also realization of one's own cultural identity.

*Shall I participate in the culture? How? How can I realize myself in it?* To ask this question means to seek a solution to the contemporary problems of culture, which tosses one between the tendency to close oneself and to participate in world affairs. That means searching for *ecologic* culture. With the help of civic education, Slovak citizens will be able to get answers to these questions. The goal of this process is, of course, the education of a citizen, i.e. an individual, who is *attentive to* the events in society and *responsible*[50] at the same time. To listen carefully and be responsible are *subjective* qualities or properties of a citizen, not given by the conditions existing objectively in society. That entitles us to assert that: though civic education is to assist in the creation of a civic society, it represents only one aspect of the difficult problem of citizenship.

According to M. Walzer, civic society is „the space of uncoerced human association and also the set of relational networks - formed for the sake of family, faith, interest, and ideology - that fills this space.“ [51] All volunteer civic associations and organizations in the sphere of culture, the economy, family, interest groups or other areas not controlled by the government rank here. Or, according to Ľ. Lupták, they are social activities not standardized by the state,[52] and, though connected with the political space of the community, they are not political organizations. The above cited CIVITAS enumerates the leading forms of civic, volunteer activity: religious communities and institutions, informal volunteer activities such as caring for old people or children, educational activities, activities aimed at the development of young people, e.g. boy and girl scouts, charities, health-care activities, activities connected with employment - trade unions and professional associations, associations supporting welfare in society or fighting against poverty or nuclear weapons, artistic projects for the preservation of monuments, folklore groups, the 'green' movement and political groups.[53]

In this form, civic society is only an outer space for citizens' self-assertion. Though indispensable, it remains only an outer space and prerequisite for the existence of a citizen as a citizen. The activities given above are *objecti*ve (that is outside the consciousness and activity of an individual) - the rights, duties and possibilities provided by the society and enabling a citizen to be a citizen. For this reason, we consider „citizenship-as-legal-status, that is as full membership in a particular political community.“ [54]

The problem of citizenship covers another, equally important area. A civic society as a network of relationships is not created by a demiurge or absolute spirit, but it is a being gradually created by individuals living in a certain „community,“ in a certain society. It is a strongly subjective product whose objectivity arises only because manifold subjective, individual ideas, desires and activities intersect here. In order to educate a citizen it is important first of all take into account this subjective character of the civic society, i.e. the abilities and possibilities of individuals - their individual or *collective* identity, the multitude of collective or individual *activities*, and also the fact they express through their activity their individual goals or images of the world and themselves, or their *self-expression*. These three properties of a citizen - his identity, activity and self-expression - are considered substantial to civic education. Or more exactly, that is the goal towards which civic education is to be directed. This form is „citizenship-as-desirable-activity, where the extent and quality of one's citizenship is a function of one's participation in that community.“ [55]

In order for citizens to be able to meet their individual desires and shape civic society, the existence of objective conditions is not enough; subjective prerequisites are important for civic education as well (probably even much more important). Real citizenship arises and perseveres only where the legal status of citizenship is secured and citizens promote activities for the sake of their citizenship. To become a citizen means having the *consciousness* of a citizen, and *acting* as a fully-qualified citizen means not only living in a civic society but also means:

1. *Awareness and realization* of one's own *rights* (*political, economic, and human*)

and insistence on their application as well as apply them oneself.

2. *Awareness and realization* of civic *duties* (political, human and economic) and fulfilling them attentively.
3. *Awareness* of one's own civic *liberty* (which is a precondition for the balance of rights and duties), but also being able and willing *to protect* it.
4. *Awareness* and *realization* of one's own civic, historical, and national *identity*, one's own broader and narrower community.
5. *Firmly established democratic* habits, skills and views, which are the exclusive tools enabling cooperation among free individuals.
6. In order to promote previous abilities, skills, knowledge and values, it is important to develop *critical* thinking, *independent* thinking and action completed by the ability *to cooperate* with other members of one's own community and members of others.

The possibility for the continual creation of the objective conditions needed for the existence of a citizen (points 1-6) is thus constituted by a citizen (citizens).

Only the unity of objective social conditions with subjective abilities, skills and will enable us to identify a real citizen. Only that citizen who *can, wants, knows* and *acts* can fully employ his own rights in society and be responsive in fulfilling his own duties. In the unity of *can-want-know-act* (points 1-6) the *expected behaviour* of a citizen lies. This behaviour leads to the shaping, preserving and development of civic society.

The general picture of the expected behaviour of a citizen made concrete in relation to the cultural dimension of his citizenship will be analogous:

1. *Awareness* of one's own cultural *identity* and *tradition* and exhibition of respect for them in one's own behaviour.
2. „*Loyalty*" to a particular culture, i.e. comprehension and acceptance of one's own place in its historical development.
3. *Awareness* of the duty *to protect* and *develop* one's own culture, cultural identity and cultural tradition[56] (broader or narrower, or „other" community).[57]
4. *Empathy* and *tolerance* to other cultures and cultural traditions.
5. Democratic habits in relation to other cultures, ability to cooperate[58] with members of other cultures.
6. The maintenance of a *critical* and *independent* relation to the development of cultural tradition and to the culture of one's own community; ability for individual cultural *self-expression*.

Through the activities and abilities listed in 1-6, the possibility of a fully-qualified creation of a new culture corresponding to the needs of the period and the citizen exists. That is the type of creation that continues the development of cultural tradition and, at the same time, enables the rise of quite new cultures. Only harmony of tradition and new forms of culture enable us to speak about the real *cultural behaviour* of a citizen. Their unity makes possible the continuity of human activities, while it also leads to new kinds of human activities.

These subjective prerequisites for being a citizen, which we have defined in such a complicated way, deepen our assumption supported at first by the etymology of the word 'citizen', that civic education *is not necessarily* only political education,[59] because it is able to permeate the life of a society more profoundly through the education of citizens. If it can have other much broader functions, we dare emphasize our assertion that civic education *cannot be taken* only for political education (nor just for ideologic indoctrination). As its activities are greatly diversified, it cannot stop with the mediation of *knowledge* about political or legal systems. If it were to stop, it could focus only on the extension of knowledge about politics or law, or on extension of encyclopaedic knowledge, the development of the categorial apparatus or cognitive structures of citizens. On the contrary, as it touches the personal prerequisites of an individual, it extends beyond the mere development of cognitive structures and changes into a much broader and more complete education. It fosters the general development of man, his abilities, skills, knowledge and activities. Civic education influences the psyche and behaviour of future citizens so that they will be able to answer the above mentioned questions and behave in concert with their answers. This civic education should be complete civic education having the following functions:

C – cognitive development - aiming at teaching man how to learn, think and solve problems.
E – 'emotionalization' - aiming at teaching man to feel and develop his competence to feel and perceive, to develop his feelings, emotions.
M – motivation - aiming at the development of interests, needs and wants for one's own personal image and activities appropriate to it.
S – socialization - aiming at teaching man to live alongside other people, how to communicate and create positive human relations.
A – 'axiolization' of a personality - aiming at the development of a positive values orientation and teaching one how to assess one's values.
C – creative development - the function of which is to develop a new creative style in the personality.[60]

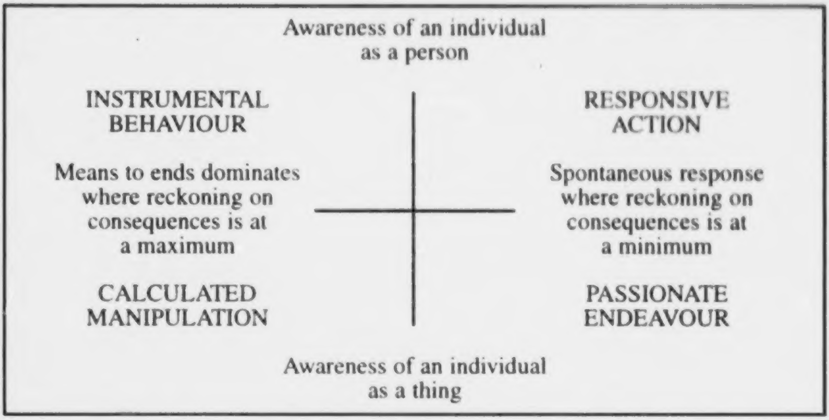
For civic education this means:

C – cognitive development - providing young people with basic knowledge on the organization of society and by means of model situations and problems show them how to manage them in their own lives.
E – emotionalization - teaching young citizens to perceive the problems of their community and people around them.
M – motivation - cultivating the need to be an active citizen, cultivate the needs for self-realization and the need to communicate and cooperate with other people.
S – socialization - developing the ability of responsive participation in public life and the life of one's own community, and the ability of self-assertion.
A – axiolization - developing the values orientation of young citizens so that they will regard civic and democratic society, develop respect for others, tradition, community and for themselves.
C – creative development - cultivating the abilities needed to approach all these mentioned situations, needs and activities in a creative way, so that neither the society nor the individual will stagnate but progress in terms of values, culture and civilization.

**If we move these functions of civic education towards a cultural dimension, then, civic education will guide young people to:**

C – cognitive development - teaching them to understand where their own and other people's roots in culture are.
E – emotionalization - teaching them to perceive and have empathy for the different cultural backgrounds of other citizens.
M – motivation - teaching them to esteem and appreciate the cultural differences of other people and guide them to promoting it, not suppressing it.
S – socialization - bringing them to cultural tolerance and their own participation in the creation of the cultural identity of the community through self-expression in cultural products.
A – axiolization - this cultural dimension of civic education cultivates cultural openness in children, this means an effort to eliminate prejudices towards other cultures, to teach them to judge others without bias, and make one's own judgement of other cultures together with one's own cultural background or tradition.
C – creative development - to teach them to accept in a creative way cultural products; with talented children it promotes their creative self-expression through cultural products.

This system, known as CEMSAC (KEMSAK - a Slovak acronym - invented by its author M. Zelina) thus describes a complete programme for the development of citizens in their cultural dimensions. The unity of knowledge, emotions, motivation, social abilities and skills, values hierarchies and creativity opens the door to such a development of citizens as will foster their *instrumental behaviour* in society. The term instrumental behaviour is employed according to N.E. Boulting, the author of four concepts of human action[61] [viz. the scheme]. Having this scheme in mind, we assume that M. Zelina's system, CEMSAC, will develop a citizen whose activities are called by N. Boulting *instrumental behaviour.* According to Boulting's characterization, the citizen can be described as follows: he will not succumb to prejudices, neither his own nor someone else's: he will not be inattentive and will not manipulate others cooly, either. This citizen will recognize appropriate means by which to attain his goals, but, at the same time, he will respect reality. His reactions will not be instinctive, but cultivated and purposeful. This citizen will act as a complete personality, but he will realize the possible effects of his acts and therefore modify his goals and behaviour. He will take into account the habits of the community, but, at the same time, he will be able to transgress them if it is beneficial for the community. Habits will not be, therefore, sacred dogmas for him. He will find a path for self-realization without violating the environment. His goal will be a gradual transformation of himself and his environment. He will act in an instrumental, calculated manner on the basis of a firm values hierarchy and with passion. This concerns the assertion of his rights and duties, his civic identity and personal freedom, and critical and independent thinking (perception). We return to the notion that a real citizen *can, knows how to, wants to* and *will achieve*. It is because civic education based on the CEMSAC system provided him with knowledge and developed his skills, motivation and emotionality, therefore preparing him to improve and transform his individual life and his society according to his image.


Awareness of an individual as a person
INSTRUMENTAL BEHAVIOUR
Means to ends dominates where reckoning on consequences is at a maximum
CALCULATED MANIPULATION
RESPONSIVE ACTION
Spontaneous response where reckoning on consequences is at a minimum
PASSIONATE ENDEAVOUR
Awareness of an individual as a thing

In relation to N.E. Boulting's scheme, we, of course, think of a *general* image of citizen. We suppose that in reality man-citizen would react to a concrete situation in a very sensitive way; in a different situation he would become fully engaged, some other time, he would have to calculate cooly, etc. *Instrumental behaviour* is understood as a general orientation of citizen behaviour. It is a *general tendency* in education; in no case does it mean an effort to make man behave in an instrumental and highly reasonable way in every situation.

### Multiculturalism in Civic Education

In the first chapter of this book we spoke about multicultural education as one of the principal goals in the civic education of citizens of the Slovak Republic (along with education towards awareness of one's own cultural identity and education towards *ecologically oriented* culture). There also our considerations are based on civic competence and commitments, meaning on civic virtues.[62] Then at the end of the second chapter we stated that multicultural education meets contemporary (*non-classical*) aesthetic education in terms of goals. It is obvious that if multicultural education is to seek its place in the system of education, it should seek it:

1. in the context of civic education.
2. in cooperation with aesthetic education.

First let us study the relationship between civic education and multicultural education.

The American theoretician of multiculturalism, Peter McLaren, in his books[63] distinguishes three main approaches to these issues:

1. ***Conservative multiculturalism*** **viewing world cultures from the point of Euro-American imperialism. Everything in Africa and Asia different from the values of the Euro-American world is labeled as barbarian, primitive, undeveloped.**
2. *Liberal multiculturalism* considering all cultures to be equal in their nature without taking into account any social, historical or economic conditions, expecting their natural and equal competition. It is a view that tends to make absolute the peculiarities of individual cultures and ignore their social and historical roots.
3. *Critical multiculturalism* studying cultural diversities in the context of racial, social and sexual differences and also embracing a much broader social context of signs and meanings circulating in world culture.

In this book we are inclined to accept the last approach to problems of multiculturalism though, as P. McLaren stresses, none of them appears in a clear form. So-called critical multiculturalism respects, nevertheless, the concrete historical and social conditions of each culture. Multicultural education may, if it respects these facts, think of the concrete conditions of cultures, which will enable the cultivation of tolerance and empathy to other cultures more effectively. We can feel empathy to other cultures if we understand, at least partially, its individual peculiarities created by its specific socio-historical position.

Comprehension of specific socio-historical positions of cultures, i.e. critical multiculturalism, is a basis for a further shift in consciousness. At the end of the 20th century, we found ourselves in a Europe consisting of many national states, which are considered to be homogeneous in terms of culture. As a consequence of this *homogeneity* of states (homogeneity is often proclaimed as the ideal of the state), „many groups - blacks, women, Aboriginal people, ethnic and religious minorities, gays and lesbians - still feel excluded from the 'common culture,' despite possessing the common rights of citizenship.“[64] Antonio Perotti says, „one common misconception seems to be that multiculturalism, differences, other cultures and minorities are a problem. Whereas the real problem is quite the opposite. It is that of society's 'oneness.' The question which has just been raised challenges in particular the nation-states which, since their formation, have tended by nature to see themselves as monolithic.“[65]

The sense of viewing concrete historical situations (critical multiculturalism) leads us, in the context of diversified civic society, to stop seeing the nation state as an everlasting and *absolute* monolith. We begin to see it as an antagonistic set of *various cultures*. At the same time, this set exists in its present form only *here* and *now*; in the past, it was different most probably from today's form, and in the future it will not be the same again. Critical multiculturalism breaks what is absolute in culture, it breaks the attempt to view a particular culture as something ultimate or the absolute climax of its development. Critical multiculturalism promotes multicultural education through its concrete view because only in culture is it necessary to point to the changeability and *relativity* of cultural values. Realizing the relativity of one's own cultural values, one can accept different values much more easily (though again only in their relativity). Owing to the acceptance of the relativity of one's own cultural values, it is possible to resist the temptation to make them superior to others. This *cultural pride*, which means the imposition of one's own culture above others, leads to a miscomprehension of and an alienation from other cultures. Finally, it leads to intolerance, prejudice and to moral, social and political conflicts.

We have paid great attention to McLaren's critical multiculturalism because the view of the author of this book is exactly expressed here - the view of *cultural tolerance and empathy*. This view, constituting part of people's *taste* attitudes, is also a composite of *moral and civic* attitudes and is considered the ultimate goal. In this explicitly articulated goal, civic and multicultural education inevitably meet. But how?

To make the answer to this question easier, we shall use a set of key words for civic education as they have been determined by the Centre for Citizenship Studies in Education at The University of Leicester[66] (viz. following pages; key words from this source are in the left column, on the right are our own original key words for multicultural education. Both columns are arranged in alphabetical order, so that the parallels and differences can be clearly seen. Identical terms are underlined). The system of key words is introduced here as it clarifies further the *scope, content and themes* of both spheres of education - civic and multicultural.

| **Civic education** | **Multicultural education** |
|---|---|
| Abortion | |
| Abuse | |
| Acceleration | |
| Accident | |
| Accommodation | |
| Accounts | |
| Accreditation | |
| Action | |
| Active citizen | |
| Adolescence | |
| Adoption | |
| Adulthood | |
| Advertising | |
| Advice | |
| Advocacy | |
| Agriculture | |
| Aid | |
| AIDS | |
| Aims | |
| Alcohol | |
| Alternative medicine | Alternative |
| Animal products | |
| Animal rights | |
| Anti-racist | Anti-racism |
| Anti-sexist | |

| | |
|---|---|
| Apartheid | |
| Appeals | |
| Application forms | |
| APR | |
| Art | Art |
| Assembly Assimilation | |
| Assessment | |
| Attendance | |
| Attitudes | Attitudes |
| Autonomy | Authenticity |
| Baby | |
| Baby-sitter | |
| Balance of payments | |
| Bank of England | |
| Banking | |
| Bankruptcy | |
| Beggars | Barbarian |
| Behaviour | Beauty |
| Beliefs | |
| Bereavement | |
| Bias | |
| Biology | |
| Biotechnology | |
| Body | |
| Books | |
| Borrowing | |
| Budgeting | |
| Buildings | |
| Bullying | |
| Burial | |
| Business | |
| Business studies | |
| Cancer | |
| Careers | |
| Caring | |
| Case studies | |
| Cash flow | |
| Cashier | |
| Central Government | |
| Change agents | Change |
| Channel tunnel | |
| Charity | |
| Charter of Social Citizenship | |
| Cheques | |

| | |
|---|---|
| Child development | |
| Child labour | |
| Childhood | |
| Children | |
| Children's rights | |
| Choices | |
| Christianity | |
| Cities | |
| Citizenship | |
| Citizenship education | |
| City | |
| Civics | Civil rights |
| Civil law | Civilization |
| Class | |
| Co-operation | Collision |
| Collective responsibility | Colonization |
| Commitment | |
| Communication | Communication |
| Communication skills | |
| Community | |
| Community activity | |
| Community development | |
| Community safety | |
| Community service | |
| Community studies | |
| Computer software | |
| Confidence | |
| Conflict | |
| Conservation | Conservatism |
| Consultancy | |
| Consumer | |
| Consumer rights | |
| Contemporary studies | Contact |
| Contract | Continuity |
| Controversial issues | Cooperation |
| Convention on Rights of Child | |
| Coroner | |
| Costs | Cosmopolitism |
| Costing | |
| Council | |
| Councelling | |
| Court | |
| Crafts and design | |
| Credit | |

Credit cards
Cremation
Crime
Cross-curricular
Cross-curricular elements
Cross-curricular themes
CSV
Cultural diversity
Culture
Current affairs
Curriculum
Curriculum development
Curriculum planning
Dance/drama/PE
Data
Dealers
Death
Debates
Debt
Decision-making
Democracy
Dental health
Design
Development
Deviance
Dilemma
Dimensions
Disabled
Discipline
Discrimination
Disease
Divorce
Drugs
Duties
Earning
Economic development
Economics
Education
Education for Citizenship
Education for Democracy
Education Reform Act
EEC/EU
EIU
Elderly

Cultural centre
Cultural differences
Cultural erosion
Cultural excommunication
Cultural heritage
Cultural imperialism
Cultural politics
Cultural tradition
Culture
Culture codes
Culture group
Customs
Danger

Dialogue
Difference
Differentiation

Discrimination

Doctrine
Domination

Education

**Election**
**Electricity**
**Embryo research**
**Employer**
**Employment**
**Empowerement**
**Endangered species**
**Energy**
**English**
**Enterprise**
**Entitlement**
**Environment**
**Equal opportunities**
**Ethics**
**Ethos**
**Euthanasia**
**Evaluation**
**Evidence**
**Exercise**
**Exhibition**
**Expenditure**
**Experiences**
**Experiments**
**Exploitation**
**Family**
**Family history**
**Famine**
**Finance**
**Food**
**Football**
**Friends**
**Gender**
**Genetic engineering**
**Geography**
**Government**
**Graffiti**
**Greenhouse Effect**
**Habitats**
**Habits**
**Handicapped**
**Headteachers**
**Health**
**Health and Safety**
**Health care**

Elite
Equality
Ethnic group
Ethnocentrism
Exotic
Fashion
Foreigner
Forms of culture

| | |
|---|---|
| Health promotion | |
| Heart | |
| Hidden Curriculum | Hierarchy |
| Higher Education | |
| Hire purchase | |
| History | History |
| HIV | |
| Holiday | |
| Home | |
| Home economics | |
| Homelessness | |
| House of Commons | Homogenious |
| Household accounts | |
| Housing | |
| Human development | |
| Human rights | |
| Humanism | Humanism |
| Humanities | Humanities |
| Hunting | |
| Hygiene | Identification |
| Identity | Identity |
| Independence | Ideology |
| | Image |
| Individual | Individual |
| Industrial relations | |
| Industry | |
| Inequality | Inequality |
| Inflation | Influence |
| Information books | Information |
| Information technology | |
| Initial teacher training | |
| Injustice | |
| Insurance | |
| Integrated teaching | Integration |
| Interdependence | Integrity |
| Interest | Intelligentsia |
| Interest | |
| Intermediate technology | |
| International | International |
| | Internationalization |
| Interview | |
| Involvement | Isolation |
| Job | |
| Justice | |

| | |
|---|---|
| Knowledge | Knowledge |
| Labour markets | |
| Land Use | Language |
| Law | Law |
| Law and order | |
| Learning | |
| Learning difficulties | |
| Leaving home | |
| Leisure | |
| Letters | |
| Life skills | |
| Life-style | |
| Literacy | Literary language |
| Litter | |
| Loan | |
| Local government | Local culture |
| Location | |
| Loneliness | |
| Magazines | |
| Magistrates | |
| Mail Order | Majority |
| Management | Manipulation |
| Market research | |
| Marketing | Mass Culture |
| Maths | |
| Media | |
| Mediation | |
| Medical Ethics | |
| Medicine | Minority |
| Mock election | Minority rights |
| Modern languages | Modern |
| Monarchy | |
| Monetary policy | |
| Money | |
| Money management | Monocultural |
| Moral education | |
| Morality | |
| Mortgage | |
| MPs | |
| Multicultural education | Multicultural |
| Multicultural society | Myth |
| Museum | |
| National Curriculum | Nation |
| National habits | National culture |

| | |
|---|---|
| Needs | National liberation |
| Neglect | National state |
| Neighbourhood care | Nationalism |
| Neighbourhoods | Nature |
| Neighbours | |
| Newspapers | Non-verbal communication |
| Nuclear family | Norms |
| Nuclear power | |
| Nutrition | |
| Objections | Objective |
| Obligations | |
| Old Age | |
| One parent families | |
| Opportunities | Originality |
| Ourselves | Other |
| Overdraft | |
| Parents | |
| Parliament | |
| Participation | Partnership |
| Paying | Patriotism |
| Peace | |
| Penal reform | |
| Personal | |
| Personal and Social Education | |
| Personal awareness | |
| Personal relationships | |
| Philosophy | |
| Placements | |
| Planning | |
| Play | |
| Playground | |
| Pluralistic society | Pluralistic |
| Police | |
| Policies | |
| Policy | |
| Political education | |
| Political parties | |
| Political philosophy | |
| Politics | |
| Pollution | |
| Population | |
| Post-modernity | |
| Poverty | |
| Power | |

| | |
|---|---|
| Prejudice | Prejudices |
| Prices | |
| Primary | |
| Prime Minister | |
| Prison | Privileges |
| Problem-solving | |
| Production | |
| Progression | Progress |
| Project | |
| Promoting | |
| Protection | |
| Provision | |
| PSE | |
| Psychological | |
| Public health | Public life |
| Public services | |
| Publications | |
| Punishment | |
| Race | |
| Racism | Racism |
| Radio | |
| Railways | |
| Reconciliation | |
| Record of Achievement | |
| Recycling | |
| Refugees | |
| Relationships | |
| Religious education | Religion |
| Religious tolerance | |
| Research | |
| Research methods | |
| Resource centres | Respect |
| Resources | |
| Responsibility | |
| Rights | |
| Risks | Ritual |
| Risks | |
| Roads | |
| Role play | |
| Roles | |
| Rules | |
| Safety | Safety |
| Savings | |
| School | School system |

| | |
|---|---|
| School bank | |
| School council | |
| School nurse | |
| Science | Science |
| Secondary | |
| Security | |
| Self | |
| Self-awareness | Self-expression |
| Self-development | Self-reflection |
| Self-esteem | |
| Selling | |
| Sentencing | Sense |
| Separation | |
| Service | |
| Sex education | Sex |
| Sexism | |
| Sexual health | |
| Sexuality | |
| Shoplifting | |
| Simulation | |
| Skills | Signs |
| Skills for adolescence | |
| Skills for school-leavers | |
| Smoking | |
| Social sciences | Social class |
| Social skills | Social science |
| Social studies | Social order |
| Social welfare | |
| Social work | |
| Society | |
| Sociology | |
| Speaker's Commision | |
| Special needs | |
| Species | |
| Sports | |
| Standard of living | Standard |
| Stereotype | Stereotypes |
| Stress | Subcultures |
| Stress | Subjective |
| Substance | |
| Sunday | |
| Surveys | |
| Sustainability | |
| Tax | |

Teacher training
Teamwork
Technology
Teeth
Themes
Therapies
Think
Time
Timing
Topic work
Tourism
Towns
Trade
Trade unions
Traffic
Training
Transport
Travel
Treatment
Trespass
Trial
Tutorial work
TV
UN
Convention
Underdevelopment
Unemployment
Urban studies
Values
Vandalism
Vehicles
Verdict
Video
Violence
Voluntary
Voting
Wages
Waste
Water
Welfare
Women
Work
World agriculture
World Citizenship

Taste
They
Tolerance
Tradition
Truth
Understanding
Uniformity
Values
We

Year council
Young people
Youth
Youth work
You

We can see that multicultural and civic education overlap in the following key words:

Alternative
Anti-racism
Art
Attitude
Change
Communication
Conservatism
Culture
Cultural difference [diversity]
Discrimination
Education
Equality
History
Humanism
Humanities
Identity
Individuum
Inequality
Information
Integration
International
Knowledge
Law
Local
Modern
Multicultural
Pluralistic
Prejudice
Progress
Public
Racism
Religious
Safety
School
Science
Sex
Social science
Standard
Stereotypes
Values

They treat key themes such as:

1. *Personal relationships of individuals to society* - safety, identity, individual, I, sex, attitudes, equality, faith.
2. *Their position in society* - anti-racism-racism, inequality- equality, discrimination, values, information, communication, prejudice, school system - school.
3. *Broader social context* - alternative, humanism, integration, conservatism, international, pluralistic, right, social.
4. *Broader cultural context* - values, humanism, humanities, culture, cultural diversity, multicultural, religion, social sciences, stereotype, art, science.

This brief enumeration shows that multicultural education is relevant to the education of citizens in civic education, because it can lead to many goals civic education wants to attain as well. In the third chapter of this book, we spoke about citizenship as both a unity of legal status and as activities of a citizen, employing terms articulated by W. Kymlicka and W. Norman. Based on this, it is obvious civic education can lead to both poles of citizenship. On one side, it can develop the personal, individual attitudes and consciousness of a citizen, which lead to desired civic activity. On the other, multicultural education can help citizens understand the broader cultural and social context of citizenship. Future citizens will thus acquire data for their activity by means of which they will create and form the objective conditions of their own existence while respecting existing conditions *appropriately*.[67]

Multicultural education seems to be a full-value component of civic education because (as proven by a comparison of the key words) part of its contents is very close to it and many of its topics are identical. They can proceed to their common goals, because multicultural education attains the basic objectives of civic education. Let us study further how aesthetic education is related to the goals and themes mentioned above. I will point to possible ways of cooperation between aesthetics, art, aesthetic education and cultural education with civic education. Their cooperation is necessary if civic education is not to neglect its cultural dimension.

[39] Jazykovedný ústav Ľudovíta Štúra, *Historický slovník slovenského jazyka* (Bratislava: Veda, 1991-1992)

[40] Josef Pražák and František Novotný and Josef Sedláček, *Latinsko-český slovník* (Praha: SPN, 1980)

[41] *Merriam-Webster's Collegiate Dictionary*, 10th ed. (Springfield, Mass.: Merriam Webster Inc., 1993)

[42] Jean Picoche, *Dictionnaire etymologique du Francais* (Paris: Le Robert, 1983)

[43] A. Preobrazhensky, *Etomologichesky slovar' russkogo yazyka* (Moskva: GIINS, 1958)

[44] Vladislav Machek, *Etymologický slovník jazyka českého a slovenského* (Praha: Nakladatelství ČSAV, 1957)

[45] Merriam-Webster's

[46] It is necessary to remind the reader of the fact that through the meaning of the word *mešťania/citizens/burgesses* the above-mentioned words are also related to the self-government of ancient towns/cities - the municipalities.

[47] Ľudovít Lupták, *Občianska spoločnosť* (Bratislava: PdF UK, 1995), passim

[48] Jaroslav Jokl, *Úvod k občanské nauce* (Praha:Hejda and Tuček, 1922), 36

[49] In different words, the political party decided these matters through state adminitration.

[50] Paying attention and responsibility belong to key words describing the „good society.“ Cf. Robert N. Bellah and Richard Madsen and William M. Sullivan and Ann Swindler and Steven M. Tipton, *The Good Society* (New York: Vintage Books, 1992), 283 and passim

[51] Cf. Charles N. Quigley et al., *CIVITAS: A Framework for Civic Education* (Calabas, CA: Center for Civic Education, 1991), 131

[52] Ľudovít Lupták, 11

[53] Charles N. Quiley et al., 77-78

[54] Will Kymlicka and Wayne Norman, „Return of the Citizen: A Survey of Recent Works on Citizenship Theory, *Ethics* 104 (Jan. 1994): 353

[55] Will Kymlicka and Wayne Norman, 353

[56] By the development of cultural tradition we do not mean looking back to the past. We mean going ahead and relying on everything that has been achieved in a particular culture.

[57] We do not tackle here the criteria for distinguishing them because they are not important at the moment. However, the creation of similar criteria should not be neglected so that the term 'protection' could be applied also to the 'wider' community. That will render impossible the reversal of the process of protecting one culture to the process of liquidating others.

[58] In the ideal situation it also means the will to cooperate.

[59] In no case does it mean ideological indoctrination to which it is usually reduced especially in authoritative and totalitarian political systems.

[60] Miron Zelina, *Stratégie a metódy rozvoja osobnosti dieťaťa* (Bratislava: IRIS, 1994), 15

[61] We have also employed the model created by Noel E. Boulting and based on the

analysis of Hobbes' *Leviathan.* Noel E. Boulting, „Conception of Human Action and the Justification of Value Claims," *Inquiries into Values.* Ed. S. H. Lee (Edwin Mellen Press, 1988), 173-193

[62] Cf.Charles N. Quigley et al., op. cit.

[63] Though we here draw on Peter McLaren's book *Critical Pedagogy and Predatory Culture* (New York: Routledge, 1995), especially on the chapter on „White Terror and Oppositional Agency: Towards a Critical Multiculturalism", similar thoughts can also be found in other books by him.

[64] Will Kymlicka and Wayne Norman, 370

[65] Antonio Perotti, *The case for intercultural education.* (Strasbourg: Council of Europe Press, 1994), 23

[66] The Centre for Citizenship Studies in Education, *Education for Citizenship. Bibliography and Resource Guide* (Leicester: University of Leicester, n. d.), 7-8

[67] By the *appropriate* respect we mean being aware of the level up to which it is *inevitable* to respect the living conditions of today, then level when it is *not necessary,* and after that *whether, how* and *when* to change them. It is a kind of respect which is built on knowledge; it sometimes even contains disrespect for existing conditions, which is nothing else than readiness for bringing about a change.

# Chapter 4

# The Teaching of Aesthetics In Civic Education

## The Teaching of Aesthetics in Civic Education

The subject of aesthetic education has been previously elaborated upon in the first part of the book by the authors of of CIVITAS. To summarize, we will begin by saying that civic education[68] contains civic *commitments* and *dispositions*. That is it is up to the education system to develop the civic morals of the students in order to enable them, in the spirit of W. Kymlicka and W. Norman, to become active and lawful citizens to the best of their abilities with respect to their subjective conditions.

First, let us very briefly summarize the previous chapters. In the first and third parts of this work we mentioned the aims of multicultural education. Here, we indicated that it is insufficient for the education system to teach *tolerance* of other cultures. Instead, the education system must encourage the development of multicultural *sight* and *feeling* in order to develop a cultural *empathy*. This cultural empathy (that is, an ability to appreciate the values of different cultures) strongly supports critical multiculturalism (P. McLaren) which includes the ability to understand sociohistorical particularities of other cultures as well as ones own. In the second part of this work we defined the main aims of non-classical aesthetic education as the development of *critical* thinking and feeling and the stimulation of *flexibility* of aesthetic taste which leads to *tolerance* and *empathy*.

This brief recapitulation is necessary as a springboard for the following considerations about the relationship between aesthetic education and arts education on the one hand to civic education on the other.

At this point, we want to clarify another aspect of the cultural dimension of civic education. We believe that the cultural dimension of modern civic education can and must[69] adopt a completely different meaning and content. That is, it cannot restrict itself to the development of a casual knowledge of the political life of the community. Louis Arnaud Reid mentions that there exists today a general opinion that human thought cannot be separated from its *linguistic expression*. Along these lines, many modern pedagogical systems can be criticised as preferring a discursive education based on abstract thought[70] which, in the end, reduces the spiritual wealth of humankind and restricts it to operating in only one dimension of its collective psyche. This type of pedagogical system considers less important and subsidiary the development of certain parts of the human consciousness such as feeling, fantasy, dreams, etc. Such an approach does not correspond to the character of the present world[71] which, on the contrary, is experiencing a revival of *extrarational* and *extradiscursive* stirs in the human psyche.

Similar thoughts are developed by Harry S. Broudy who, in his book entitled *The Uses of Schooling*, outlines four aspects of inefficient and efficient methods of teaching:

a) *Replicative criterion*: the student repeats what he or she has learned in different types of examinations. This is, according to H.S. Broudy, a non-effective criterion. Research has clearly shown that much of what is memorised is forgotten.

b) *Applicative criterion*: the student applies his or her general theoretical knowledge in actual or concrete situations. This criterion is also inadequate as it can lead to the neglect of general education (which is difficult to apply in practical terms) and leads to the overpreference of a system of narrow specialisation in education.

c) *Associative use of schooling*: the student creates associations and analogies with respect to what has been learned. This is a very effective criterion that accompanies the process of learning.

d) *Interpretative use of schooling*: in the act of interpretation, the student translates from one concrete sign system to another. This is effective, according to Broudy, as it allows the student to use many dimensions of his psychological thought process in the adaptation of his view of things into another system. To a considerable extent, this involves an aesthetic interpretation as it is also realized by means of pictures (signs) using sensual perception, imagination and other psychological tools.[72]

Harry S. Broudy further elaborates on yet third and fourth types of teaching systems that should incorporate „a complex of images, concepts, memories of all sorts available to provide meaning to words and events." [73] Without this dimension, Broudy states that teaching is reduced merely to a differentiation between words. Our methods of teaching rely substantially on association and interpretation. Broudy promotes a close affiliation or unity of feeling, concept, and leadership in order to play an important role in the human process behind teaching, thus creating a strong aesthetic character in the student. On the basis of this information we, together with the above-mentioned author, claim that to the basic elements of education (such as reading, writing and arithmetic) must be added art or, at the very least, aesthetic education. The addition of art and aesthetics, (that is, aesthetic perception)[74] to aesthetic education is extremely important, as its aim would be to help form the human psyche. The necessity of a tight link between aesthetic and civic education is strengthened by the fact that multicultural education is very closely related to each of these areas with respect to its relationship to aesthetic values.

There are some key words that will help us to understand the above-mentioned link. Those terms that correspond to key words of civic education or multicultural education were mentioned in the third section. From these key words, we can surmise that aesthetic education is linked to the following themes of multicultural or civic education.

art
authenticity
beauty
civilization
communication
conflict
craft
cultural tradition
culture
dance
design
fashion
humanism
information
language
life-style
manipulation
mass culture
modern
national culture
originality
personal
play
radio
school system
self-expression
sign
standard
stereotypes
subcultures
taste
values
work

**Key words for aesthetic education**

advertisement
aesthete
aesthetic
aesthetic activity
aesthetic categories
aesthetic consciousness
aesthetic distance
aesthetic education
aesthetic experience
aesthetic function
aesthetic ideal
aesthetic judgement
aesthetic need
aesthetic norm
aesthetic object
aesthetic opinion
aesthetic perception
aesthetic relation
aesthetic subject
aesthetic value
aesthetics
aesthetization
architecture
art
art critics
art direction
art function
art market
art material
art style
artifact
artist
artistic beauty
artistic culture
artistic tools
artistic tradition
artistic value
artist's intention
arts and crafts
artwork
audience
audiovisual arts
authenticity
author
automatism
beauty
beauty of artifacts
canon
catharsis
civilization
classic
collective arts
comic
comic strips
commertionalization
commonplace
communication
composition
conflict
content
convention
craft
creation
creative process in art
creativity
cultivated
cultural artifact
cultural needs
cultural tradition
cultural value grace
culture
culture industry
culture of an epoch
custom
dance
decoration
decorative arts
deformation
design
ecology
education in plastic arts
education through arts
empathy
entertainment
environment
ethical beauty
etiquette

evaluation
expression
expression of a culture
fashion
film
film education
fine arts
form
functionalism
genre
goals of art
graphics
harmony
humanism
humor
ideal
illusion
imagination
imitation
information
interpretation
introductory emotion
intuition
kinds of art
Kitsch
language
life-style
literary education
literature
manipulation
man's beauty
mass communication
mass culture
mass media
meaning
meaning
means of expression
metaphor
modern
music
music education
national culture
natural beauty
nice
originality
ornament
panaesthetism
pantomime
pattern
percipient
personal culture
personal style
personality
phantasy
physical education
picture
plastic arts
play
pleasant
poetry
pornography
practical
preschool education
propaganda
provocation
psychic distance
radio
refreshed view
representation
reproduction
rhythm
scenic art
school system
self-expression
sensibility
sign
sincere
snobbery
spreading of culture
standard
standardization of consciousness
stereotype
style
style of expression
subcultures
sublime
symbol
taste

television
television art
theatre
to like
tragic
typicality
understandable
use function
use value
usefulness
valuable
value hierarchy
values
work

We could certainly single out other key words. However, as seen in the key words located in the first section, we can find many cases of overlap between aesthetic education and civic education either directly or through multicultural education. Overlaps concerning the themes are important for the following:

a) *personal relationships between an individual and society*: values, personal, self-expression, taste, life-style.
b) *his position in society*: authenticity, values, language, communication, conflict, originality, work, school-system, information, lifestyle.
c) *wider social context*: civilization, humanism, manipulation
d) *wider cultural contexts*: design, play, beauty, culture, cultural tradition, mass-culture, fashion, modernity, national culture, radio, style, stereotype, subcultures, standard, style, dance-art, art, symbol, originality, craft, sign, dance.

It is clear that we will find most overlaps in the wider cultural contexts because aesthetic education is also found and used in culture. However, if we take into consideration the very narrow contexts of multicultural and civic education then aesthetic education can, through its narrow relationship to multicultural education, also overlap into civic education. In particular, we can also notice direct overlaps from aesthetic education into civic education—eg. manipulation, work, educational system, lifestyle and others. It is important to remember the opinions of H.S. Broudy on the important role of aesthetic perception in the process of education and we can without doubt claim that aesthetic education,[75] in an important way, overlaps into the education of the mature and responsible citizens. According to these facts the cultural dimension of civic education does not signify something outside political or economic education. Rather, it can and should be an inseparable part of civic education.[76]

## Aesthetic Education: Education Towards Cultural Refinement

In order to illustrate our considerations more concretely, we will now create a model situation by looking more specifically at *examples* that include art, aesthetics, and aesthetic education in such areas of civic education as education towards cultural refinement[77] or education towards a more general *humanistic sensibility*. We will concentrate on this area in order to obtain a concrete view of themes and proceedings from which we can clarify and develop our vision of a cultural dimension. As a model situation we will choose the teaching of aesthetic education in *universities* and *academies*. The choice of such a model situation has been influenced by two facts:

the first is the fact that little literature exists that discusses aesthetic education. In fact, the majority of theoretic literature about civic education is oriented towards lower levels of school systems. Although it is true that the foundations of civic virtues are laid at this level, we cannot stop teaching these subjects or *restrict* ourselves to teaching them to a lesser extent at higher levels. The second reason for choosing this model situation is based on the rich personal experiences of the author in this area of education.

We will not consider all aims and intentions of civic education but will restrict ourselves to one of its aims: a quality or type of education for *students*, for *future citizens*, that will lead to both their acculturization and to an increase in their *humanistic sensibilities*. Obviously each institute of learning must decide which form of aesthetic education (and of aesthetics)[78] coincides with the particular disciplines taught within its walls. Aesthetic education must correspond to a specific type of school and subject area. At the same time, it can employ methods and forms used at the university level. Only then can aesthetic education, in cooperation with civic education, fulfill itself. The situation is considerably complicated because of the variety of types and forms of aesthetic education. As a result, the various approaches to the teaching of aesthetics will not be our starting point. Rather, the starting point should respect the curricula of universities and the career-goals of their students. We will deal with the preparation of the students towards the humanities and non-humanities—that is, technical and economical subjects. Furthermore, each university must clearly demonstrate to the student what exactly is entailed in his area of study, what goals are to be achieved in this area of study, etc.

### A. The Humanistically-educated Classes

One of the aims of humanistic faculties[79] is to prepare students for research or practical work oriented towards pedagogical or cultural spheres. For aesthetic education this means that universities or faculties cultivate researchers in the field of aesthetics or culture with a special emphasis on aesthetic education or various professions in which contact with aesthetics occurs on a daily basis. Again, we will reserve our discussion to the use of aesthetic education for the preparation of *specialists* in the humanities. In this kind of preparation, aesthetic education can also be viewed as a practical subject with practical consequences - that is, the abilities of graduates of the humanities to understand and evaluate artistic or cultural phenomena around them and their ability to *know* and *understand* world culture. Furthermore, aesthetic education helps students „to adapt effectively to existing culture and to create an active and creative relationship with their reality.“ [80] The basic knowledge which students of aesthetic education could gain includes information about the structure and function of the arts and culture with emphasis on the relationship between culture and human activity in order for graduates to be able to understand the significance of cultural activities relevant to their surroundings. Aesthetic education also cultivates the ability to orient oneself in the spheres of culture and art without problems or awkwardness in the sense that graduates of the humanities who are employed in areas in which they use their education become an important cultural and aesthetic-educational factor. The above-mentioned abilities and skills together serve to develop yet another ability: by means of cultural education it is possible to promote in students an understanding of *another* world of ideas, emotions and feelings: „aesthetics and ethics are linked because both are instances of „discerning humanity.“ Appreciating another person as a person is about discerning their humanity against the natural disposition to see others as objects.“ [81] Cultural or aesthetic education also provides an avenue towards the promotion and development of artistic feeling in the humanistically- educated classes. A deep and enlightened relationship to artistic and cultural values can result in an understanding of various cultures, of *heterogeneous* human desires, *needs*, *ideas* and *experiences*. From an understanding of the connections between culture and human activity comes the acceptance of cultural differences with an attitude of tolerance and respect.

This, in fact, should be the final result of the teaching of aesthetic education at universities and academies. It begins with a simple understanding of the arts and proceeds, through cultural education, to a general humanistic education. Aesthetic education is presented here as an *aim* and *means*: the students in this area of education should learn to take culture into consideration and this, in turn, should lead them to a deeper appreciation of the human race. Aesthetic education develops in them an understanding of human beings as unique creatures equipped with their own values. This is a fundamental contribution to the development of the civic virtues of the students. Due to the fact that we are speaking of graduates of the *humanities* who will work in areas of culture, they cannot exist without a concrete *theoretical* knowledge of the arts and culture. In this way, the study at university level of discursive or abstract thought regarding culture is important. It must involve methods which present *information* about *culture* and aesthetics in general. First of all, it refers to the future specialists in the Fine Arts like art critics. Their studies are oriented first on the acquisition of knowledge regarding culture and art with respect to universal knowledge of art and beauty. This serves to develop at least two areas of the personality: first, it develops the ability of philosophical thought to develop theoretical ideas about culture.[82] Secondly, it develops the ability to think critically. Here, aesthetic education becomes the object of study and the whole teaching process is closely linked with philosophy. This type of study develops in students a multidimensional (from the empirical to the universal) understanding of the world and society as a complex of characters. The main purpose of philosophical thought is to reveal universal regularities in human activities.

The following type of aesthetic study does not exist in practical terms in Slovakia, while in Anglo-Saxon countries it is currently being developed: the education of *thinkers*[83] whose aim is not to build a culture as the *system* of *objectively* valid, eternal and causally linked values. Rather, their aim is to understand culture as a changing complex of values, as well as to *reflect* on the status of the human being in the world, his relationship with different values, different communities, etc. Such a reflection of the status of the human being in the world reflects the world from the specific *sociocultural perspective* of the observer. Culture serves as a means through which these *thinkers* can become oriented in the world. Culture helps them to create their moral, civic, etc.

The aesthetic-educational preparation of such students should begin with a general study of art together with a general history of culture as a material basis for their understanding of the world. Seeing as they will eventually reflect on current sociopsychological situations of human beings and culture, they must be provided with a concrete knowledge of general social psychology. Moreover, a developed sense of understanding art and aesthetic values is important if we want sensitively to evaluate the deeply human aspects and consequences of different forms of art, aesthetics and cultural values. Finally, it is important for them to develop a sense of understanding of current problems of period culture and national culture where new views of the human being in the world can arise.

The cultural education of the student at universities or academies can, to a certain extent, be completed during his studies. However, he should already be equipped with a certain amount of knowledge regarding cultural values and sensibility before beginning his studies at this level. Of course, it is also possible to form in students an understanding and feeling of new cultures but the student, during his stay at the university, should be at a certain level of psychological development in that his flexibility, taste and aesthetic perception is more or less mature and complete.[84] Such a study develops in the students the understanding of the world as full of *complex human meanings*, along with an understanding of a human being as a *universal* and *active* being for whom nature and the world are not enemies who must be humiliated but are friends helping to create a home for one another.[85]

The starting point can be the study of programme aesthetics[86] together with a knowledge of the general history of art and a profound knowledge of the history of a specific type of art. Also, a knowledge of the history of the theoretical reflection of culture is important in order to enable the student to understand the relationship between the development of a culture and of its discursive generalization.

A knowledge of the history and the ability to reflect are fundamentally important in order for the student to see the relationship between the development of culture and of its discursive generalization. Particular emphasis must be placed on the knowledge of the present cultural situation, as the programme directives are possible only in the instance of a direct link between the current position and relationship between art and culture. An important component is also the structure and function of the present cultural situation which includes the structures of artistic culture and the functioning of the means of mass communication as well as the knowledge of the processes of artistic creation. The students knowledge in this case is not sufficient enough to make him an active citizen. In order to become an active citizen he needs a proper educational formation that deal with cultural structures—ie. that will penetrate into the ateliers of painters, that will take part in a drama program, a TV play, that will have a working knowledge of the rules of journalists, editors and publishers. He should be stylistically prepared for this kind of work. Its necessary to develop in the student a deep sensitivity for a concrete sphere of cultural production such as dancing, journalistic experience, etc. In order to develop this type of knowledge one must be familiar with the basics of axiology (the ability to estimate concrete ways in which different values function in culture.) Such an education prepares future citizens for something besides their future careers—it prepares them to work as cultural workers. To such knowledge must belong the following: an introduction to social sciences like psychology, (including general, social and developmental psychologies) because the student will certainly work with people. Secondly, one needs an introduction to sociology because the student will work with and within specific social classes. Thirdly, we suggest an introduction to pedagogy, which includes the methods, forms and means of education. An introduction to economy can also be of use to him as cultural work depends on finances and financial possibilities. It is inevitable that a profound knowledge of the means and methods of aesthetic education will arise from this because cultural organizational work is always linked with aesthetic education and often directly uses its means and methods. In the Slovak context, where the folk culture is still relatively alive, mainly outside city centres, ethnography can also be of use to the student. In such a case, the acquisition and practice of specific skills is often more important than the acquisition of knowledge. This is due to the fact that an entire programme of study can be oriented so that the student, after having graduated, can work in different organizations in the dissemination of cultural activities.[87] The skills of the student can be developed through journalism, editing and publishing. Through artistic criticism he can acquire practice in dramatic theory, production and realization of different scripts. The preparation of the humanistically-educated classes can render civic education more effective.

### B. The Non-humanistically Educated Classes

„I consider the teaching of aesthetics at technical universities (agricultural, chemical, etc.) to be a questionable task. Aesthetics is a specialized subject and it is too late to teach its basics during university studies in non-aesthetically specialized universities. . . . Of course, the case of aesthetically-specialized schools is completely different. If a secondary school prepares the future university student of, say, mechanical engineering, both culturally and aesthetically we can assume that he could become inspired during his studies by, for example, lectures on design.“ [88]

Jůzl is sceptical regarding the efficacy of teaching aesthetics or any subject related to cultural education in economical, agricultural and similar universities. On the other hand, Jůzl also indicates a solution to this problem by suggesting the development of general humanistic curricula in technical universities. That is, aesthetic education can lead the students to consider their positions within and relationships to the cultural values of the world. Aesthetic education can be seen as holding an antipodal or complementary position to technological or economical education. That is, it can lead the non-humanistically educated classes towards an appreciation and understanding of culture and cultural products. An understanding of cultural products can develop in students an empathy for the feelings of other peoples. In this way, the emphasis is changed from the passing on of information to students to the development of the cultural understanding and artistic sensibilities of the students.

Aesthetic education can lead students „towards an appreciation of „great" art and can help them come to terms with their new experiences by reflecting philosophically upon them." [89] Lower-level schools can be criticised for developing in their students only the ability to understand art and beauty in life, in short, an aesthetic creativity. At the university level, we can add to this aesthetic education a theory which reflects cultural processes and which leads the students to a *conscious* reflection on art and beauty, to a conscious understanding of cultural and artistic processes. Their understanding can be linked with the cognitive structure of the psyche—the student not only *feels* and *realizes that he feels* (as he does at the lower levels of schools) but he also knows how he feels and why he feels the way he does.

A cultural and humanistic education can be raised to a qualitatively higher degree. For example, Jaroslav Volek has written the following: „I am convinced that the total majority of people in our country more often than not encounter the need to understand a work of art . . . that they are involved in this process within different situations and that they use their cognitive abilities to adapt to them. However, there exists a lack of intellectual understanding of this experience." [90] This should be taken into consideration in every type of school, but in humanistic schools, this type of experience can be supported by the knowledge gained through other humanistic disciplines. In technical, economical or other types of schools, there is nothing of the same caliber that could support the rich experience of cultural value and its intellectual understanding.

An aesthetic education can lead the student to an understanding of culture and the human being. This can become the aim only when we decide to develop in students their ability to reflect on cultural values. It can develop in students an understanding of the world where technology and other branches of production, along with natural and technical sciences, become an active part of the *human world* and are not almighty *instruments* with which to *control the world*.

Miloš Jůzl has mentioned another way in which one can use *specialised aesthetics* in non-humanistic universities: these are, for example, an aesthetics of design for future mechanical engineers, an aesthetics of nature for future agricultural engineers and the question of beauty for future physicists and mathematicians. Aesthetics are, here, theoretical subjects which do not complement the main subject of study but are used as the main subject. The students can gain a basic knowledge of cultural and aesthetic connections of technology to nature (including ecology), computer art and others (always according to the type of school). The abilities reveal a sense of shared knowledge and this could be the result of the education of specialized aesthetics: „first, the ability to feel and judge the human measure of technology, mathematics, computers and their function within culture—ie. their utility with respect to the fulfillment of a specific purpose by a specific instrument." [91] This type of utilitarian attitude can lead to the neglecting of a human perspective.

The aim of aesthetic education should not be to abolish a utilitarian attitude but to share this attitude with one that is conscious of the human or cultural component of society: „Due to the fact that an aesthetic attitude does not necessarily begin in the same place where a utilitarian one begins . . . it is much more common to see relationships in which utilitarianism is not negated when faced with aesthetics."[92] For instance, the human being cannot cease to appreciate and understand the soil as his means of survival but can enrich his understanding of its *humane* qualities by seeing the soil, the earth and nature in the context of the development of the human being. Taken from such a perspective, we can assume that the *exploitation* of the earth could be decreased and that more ecologically sound views of farming and nature can result. However, we will not digress, as these are ecological questions. Instead, we will point out that aesthetics, art, and cultural and aesthetic education at universities and academies can lead to a revival of ecological consciousness and to a deeper need for coherence between human beings and their cultural positions.

## Complex Aesthetic Education

All that we have mentioned in the previous model situation (aesthetic education at academies and universities) only addresses *hypothetical* situations.[93] However, their hypothetical character reinforces the fact that we have only been dealing with studies at the university level. We should now mention that the teaching of aesthetics at lower levels of schools is also effective. It is difficult to organize such a study to fill so many complex aims and purposes. In spite of this fact, we consider such speculations useful because they can demonstrate to us the possibilities in which civic education can contain and benefit from aesthetic and cultural education. The future citizen can add a deeper cultural and humanistic dimension to his personality and to his status as a citizen located in a particular culture.

At the end of our hypothetical discussion we would like briefly to illustrate *real means* towards the achievement of concrete goals. In the majority of cases we are thinking about combinations of discursive education with the development of perception and sensibility, of imagination and the ability to evaluate the importance of different cultural products. Some of our hypothetical situations also include practical skills. The attentive reader will certainly have noticed that the student, in his role as future citizen, has always been at the centre of our attention. All of our considerations in the hypothetical model situations have been directed towards the education of a conscious and responsible citizen. We did not address teachers in this discussion,[94] as well as the needs and norms of the community. We marginally touched upon the question of cultural and aesthetic education. To use classical psychological - pedagogical terminology, we will say that our considerations have been oriented neither towards a *taught subject* nor towards society in general but rather towards the *student* in particular (subject-centred orientation, society-centred orientation, student and children-centred orientation.)

As a supporter of Carl Rogers, the author considers the most important of these orientations to be that towards the student and his personality and his future civic needs and resources. In any case, our concept of civic education contains a *discipline-based art* or *aesthetic education* (DBAE). From this model is developed the educational method that has the support of the American Getty Center for Education in the Arts. DBAE combines art theory, history of art, aesthetics and practical skills through its use of art material and, in this way, becomes a complex educational system. It develops skills, perception and critical understanding, coherent comprehension of culture and tradition, and it helps in the recognition and promotion of the cultural element in our own evaluation of the world."[95] DBAE offers much wider possibilities than just a projects polyaisthesis. According to the project *polyaesthesis*[96] „the interdependence of action and contemplation which is of polyaesthetic significance" [97] and incorporates the ideal combination of the use of the eyes, the ears and thought as W. Roscher metaphorically expresses in his text.

Basically, this project restricts itself to the level of sensual perception, even though in the background one can feel the presence of cultural and social processes. Project DBAE addresses, from the beginning, the need to find a *well-balanced* use of *complex physical* and *psychical* functions of the organism. This equilibrium *is* important and includes the three *dominants* of teaching in an aesthetic education: „the productive, the critical, and the historical. Each of these domains is characterized by concepts, principles, objectives, and activities peculiar to art." [98] According to Gilbert A. Clark, DBAE orients itself towards the child, society and the subject. A system which concentrates on the child gives preference to an individual solution of problems and to the self-expression of a child. A system oriented towards society gives preference to the adoption of the values of this society. A system which concentrates on the subject gives preference to learning within an organized complex of knowledge.[99] The DBAE system gives preference to a *harmony* between these one-sided preferences. DBAE „contains a sensual and conceptual exploration of the world which stimulates in the student his ability to develop his skills in working with artistic material. It also develops his understanding of knowledge including aesthetics, theory of art and history of art." [100]

In many cases, the DBAE complex of aesthetic education overlaps the frame of civic education. It is a complex cultural- educational approach and we consider this approach very suitable as a form of cultural education within civic education itself.

[68] Charles N. Quigley et al., 11

[69] Compare complicated situation of contemporary Slovak Republic and its culture with the first part of this book.

[70] Louis Arnaud Reid, *Ways of Understanding and Education* (London, 1986), XI

[71] The fall of the ideal of the Period of Enlightenment clearly reflects the character of the present world. Compare to the first part of this book.

[72] Harry S. Broudy, *The Uses of Schooling* (New York: Routledge, 1988), 12 - 19

[73] Harry S. Broudy, 65

[74] Harry S. Broudy calls for inclusion of the fourth „R“ (art) into the group of the three „R“s (reading, writing, arithmetics).

[75] Education through art is considered by the author as an integral part of aesthetic education.

[76] In this case we could substitute the term aesthetic education for a wider one: cultural education, as was mentioned in the first part of this book. However, we use the term aesthetic education to emphasize both concrete aesthetic methods and the use of art as opposed to general culturaleducational methods.

[77] By the term to be cultural (culture) we understand not only cultural behaviour (etiquette) but also the way in which the citizen actively influences the cultural process.

[78] We studied them in the second part of this book and we will deal with them in the following considerations.

[79] For example, Faculties of Arts and Philosophy, Faculties of Education and others.

[80] V. Jůva, *Vysoká škola a výchova* (Brno, 1981), 97

[81] K. Jones, review of *Wittgenstein, Ethics* and *Aesthetics*, by B.R. Tilgham, *The British Journal of Aesthetics* 32 (1992): 81

[82] These theoretical considerations about culture serve also as a professional basis for proper profession as well as the starting point for the civic attitudes inside the cultural process.

[83] Here, we use the term *thinker* due to the lack of a better term. Of course, each intellectual is somehow a thinker, but we want to emphasize a reflexive basis of thinking as oposed to an empirical and objectivist one, as we are trying to be scientifically precise. So the term thinker will act as a metaphorical expression of the orientation of thinking inside the human being and the relationship of the human being with the world.

[84] Cf. *Aesthetic Culture (Theory-research-practice)* ed. Jana Šalgovičová and Ján Tazberík (Bratislava: VUK, 1982)

[85] Such an education can effectively aid in the process of *value reflection in aesthetics* (compare to the second part of this book). With the use of such a reflection we can create a consciousness of ecological cultural creation. (This has been mentioned in the first part of this book because in such a new type of culture it is necessary to evaluate continuously the relationship between the human being and the social, natural, and technical objects that surround him.)

[86] We have already discussed a similar type of aesthetics in the second part of this book.

[87] In this case we can talk about an unambiguous cultural orientation of the future citizen.

[88] Miloš Jůzl, „Podíl estetické výchovy na príprave budoucích učitelů," *Estetická výchova* 29.4 (December 1988): 10

[89] Eugene Kelly, „Philosophy, Aesthetic Experience, and the Liberal Arts," *The Journal of Aesthetic Education*. 17.3 (Fall 1983): 5

[90] Jaroslav Volek, *Základy obecné teorie umění* (Praha: SPN, 1968), 231

[91] Dušan Šindelář, *Filosofie užitkové tvorby* (Praha: Svoboda, 1971), 7

[92] Dušan Šindelář, 7

[93] Many of the abovementioned situations have been proven by the author in his own practice as a teacher of aesthetics, aesthetic education and cultural anthropology in different universities and academies.

[94] We dedicate them to the last part of this book.

[95] In the last sentence we paraphrased the ideas of Elliot W. Eisner, *The Role of Discipline-Based Art Education in Americans Schools* (Los Angeles: The Getty Center for Education in the Arts, n.ď.), 17 - 20

[96] The way in which Hochschule „Mozarteum" in Salzburg, Austria develops them.

[97] Wolfgang Roscher, „Polyaesthesis-PolyaestheticsPolyaesthetic Education" in *Polyaesthesis*, ed. W. Roscher and Ch.G. Allesch and P.M. Krakauer (Vienna: VWGOE, 1991), 10

[98] Ralph A. Smith, „The Changing Image of Art Ecucation: Theoretical Antecedents of Discipline-Based Art Education," *The Journal of Aesthetic Education* 21.2

[99] Gilbert A. Clark, *Examining Discipline-Based Art Education As a Curriculum Construct* (Bloomington: Indiana University, 1991), 3 - 4

[100] Gilbert A. Clark, 4

# Chapter 5

# Civics Teacher Training

Our reflexions so far would remain little more than a theory of what should be, if we left out teachers who are expected to put such civics into practice. The ability of the children to develop cultural empathy that can be of crucial importance for their civil attitudes and activities depends, above all, on the teacher. This combination of citizenship and cultural empathy is regarded, in this book, as multicultural education ensuring genuine dimension of civics in the first place. Therefore, when focusing our attention at teacher training for this kind of education, we can speak of *multicultural* teacher training „which is designed to help teachers to function effectively with pupils in a culturally diverse society.“ [101] This kind of training develops certain *cultural competencies, cultural equipment*[102] in the teacher enabling him to prepare children for real civil attitudes in a multicultural society. In such training, aesthetic education, general cultural education and special multicultural education closely cooperate.

## Cultural Competencies of Civics Teachers

The four basic (general) competencies of a teacher, as quoted by K. Ryan and J. M. Cooper, can serve us as a starting point:

„1. display of attitudes that foster learning and genuine human relationships
2. sureness and adequacy of knowledge in the subject matter to be taught
3. command of theoretical knowledge about learning and human behavior
4. control of skills of teaching that facilitate student learning.“ [103]

Accordingly, they are „those particular verbal and non-verbal skills, behaviors, and attitudes which facilitate the interaction of social, physical, emotional, and intellectual growth.“ [104] The teacher's competency level, according to Laura Pettigrew, can be evaluated in accordance with „a) cognitive acquisition of concepts, principles, facts, ideas, and postulates; b) performance skills in utilizing cognitive materials in teacher planning and performance; and c) product skills - learner growth - used to evaluate teacher performance.“ [105] If we think of a teacher as a person competent to educate future citizens in the direction we have so far indicated, we have to examine his cultural competencies forming that part of his personality which controls the activities of a civics teacher. We have to ask what set of psychic qualities enables the teacher to act in such a way. We are concerned here with individual *cultural equipment*, his individual cultural *psychic tools and aids* he acquires in the process of education and training. A teacher, lacking this cultural equipment, cannot develop the personalities of future citizens towards the priorities of Slovak culture.

In our opinion, the main cultural competencies of a civics teacher are as follows:

a) If the teacher is expected to develop in the children the consciousness of their own cultural background, his own unambiguous cultural self-definition, that is a developed *awareness of cultural self-identity*, is an indispensable precondition. As the teacher has to be always and in all situations „one step ahead“ of the children - if he should guide them - then the mere awareness of his own membership in a given culture is not enough. This awareness should be backed by a deep knowledge of and inner identification with his own (national, regional or other) culture: his cultural equipment should contain deeper knowledge of his own culture and its relations to other cultures. The teacher should feel and have experienced the links and relationships between Slovak culture and other cultures, which is fostered by elementary knowledge of the main world cultures.This competency includes the ability to *express* one's cultural identity clearly and with precision. The teacher's cultural identity need not be the same as the students' cultural background. It is nevertheless indispensable since only in this way the teacher can set an example and *stimulate* or *provoke* the cultural self-expression of the students.

b) If, considering the problems associated with the education of citizens, we presented cultural tolerance as a point of departure for multicultural vision and feeling, in the case of a teacher, as done with the previous competency, the fact that he has to be ahead of the children, must be taken into account. Therefore, if he is to promote children's understanding of various cultures, he himself ought to understand them - to be able to gain an inner experience of them and, at least partially and occasionally, look at the world through their eyes. Consequently, the second cultural competency of a teacher will be the capability of *cultural empathy*. The latter is based on the abilities to discover cultural values even in unusual contexts and on the abilities to perform various cultural comparisons. Cultural empathy is backed by an elementary knowledge of cultural anthropology. In the world of today, knowing the laws and functioning of mass culture can help in this respect as well. The influence of mass culture today is such that the products of remote cultures are encountered only through the distorted optics of mass media. In this way, the teacher will be able to tolerate various cultural layers and groups in his class, encourage their mutual *peaceful* communication and eventually settle conflicts between them. Without the ability of cultural empathy, in the case of conflict, the teacher could take sides with the culture he is more familiar with, and his decision in the conflict could be unjust.

c) The third competency which, according to W. Welsch, can be called aesthetic thinking,or *new aesthetic sensibility*,is essential both for previous cultural competencies of the teacher and for his faculty to develop ecologically oriented cultural awareness of the children. W. Welsch does not understand this term exclusively as the ability to think of things of beauty in theoretical terms. He speaks of a more general Greek concept of *aisthesis* which means a thematization of all kinds of perception, sensual and spiritual, common and sublime, coming both from real life and art.[106] It means the development of the total of man's spiritual capabilities, it means perception which can be both sensual and extra-sensual, that is, in more exact terms, imaginative moments are always present.[107] It is that kind of actualizing human mental capabilities in which the following psychic activities are used as valid ways of contemplating the world: observation, imagination, sensual perception, abstract thinking, emotions, intuition and others. This is the only way to develop cultural empathy mentioned above in full, since a teacher can be empathic towards the complex personality of another man (that means also towards his culture) only if he himself reacts as an integrated personality. This holistic attitude is an indispensable basis for expressing one's cultural identity as well. It is an indispensable basis for an ecologically oriented consciousness of the teacher. Previously, we defined this consciousness as a consciousness of the relationships between man and nature, man and other people, and man in relation to himself. All this is made possible thanks to the new aisthesis. In it, perception and thinking, or imagination and reflexion, cannot be opposed.[108] It does not rise from the logocentric interpretation of the world as the European man was accustomed to in the last centuries. According to W. Welsch, the new aisthesis emerges from sensual perception as the primary source of our experience including, at the same time, all other capabilities of the human mind that are present in our perception from the very beginning.

That is why we consider the new aisthesis as the third cultural competency of the teacher educating future citizens.

### A. Purpose

First let's take a glance at the immediate purpose of the formation of cultural competencies - how they can be used in educating children in elementary schools (much of what has been said can probably be extrapolated for use in secondary schools). Besides civics, there are several subjects, taught in elementary schools, that offer the teacher the opportunity to introduce multicultural vision and feeling to students. They are: musical education, art education, the Slovak language, geography and others. In many of the subjects, except the two first named, the education towards perceiving aesthetic values is directly associated with education towards cultural and national tradition, patriotism, even with linguistic that means, at the same time, rational education, and the like. On the other hand - not only aesthetic education can result in other approaches but the opposite is true as well: a simple grammar, that means training the correct use of language, often (unconsciously, with no direct effort on the part of the teacher) results in aesthetic education - in perceiving beauties of the language, stylistic niceties of the language, and the like. This indicates that a cultural and educational aspect may be included in much greater number of disciplines than civics alone.

It is hardly possible, however, to attempt practicing *panaesthetic* functioning in all subjects. Calling for intentional, aesthetic, cultural or multicultural education in other specialized subjects (besides civics or e.g. musical education) as well, reveals, in our opinion, an inadequate understanding of reality. When speaking of possible culturally oriented education in a wide range of subjects, we have to focus our attention at humanities and, among them, especially at those displaying a close affinity to aesthetic and cultural values. It should be stressed, however, that such engagement depends above all on the teacher, on his insight into the problems of culture and his ability to search for relations among various spheres of reality and his capability to present them to the children.

Humanities or subjects related to aesthetic or cultural values offer an opportunity to develop critical abilities in children, eventually to provide them with introductory instruction in the history of arts and culture. The last mentioned kind of guiding is possible only in the higher grades of elementary school where the children are intellectually developed enough to accept such information.

There are materials, however, that can be used right from the first grades of elementary school - those providing information about the cultural development and cultural characteristics of the region. This kind of subject matter can be directly used in the civics lessons. By bringing cultural monuments or personalities near to the students, using such materials as e.g. historical legends, biographies, works of art, and the like, children can be brought to understand cultural peculiarities of their regions and thus to acquire greater sensitivity to aesthetic and cultural values in general.

What can from this point of view aesthetic and cultural education offer to teachers? In what way can this education help them in their profession? How can the formation of cultural competencies of students help them in their future work as teachers?

The work of a teacher and its impact on the student is many-sided. From a cultural point of view every teacher is primarily a representative of certain culture. As a result of this- consciously or not - he *transmits* a certain culture. „Although educators may think they are interpreting the world to the young, what they are ordinarily doing is transmitting their own culture and its values. ... If we ask educators what, broadly speaking, they are trying to do, they are likely to reply that they are teaching what the real world is and how to deal with it. But, in fact, our schools teach our version of reality and our way of handling the real world." [109] This process is unconscious, teachers being unaware of it, but its consequences for education are nevertheless serious. The teacher, who does not realize he is transmitting his own world view, is sure to prefer e.g. Europocentric view so that in a historic course he may pay less attention to India than prescribed by the syllabus (Europocentric enough anyway). As a result, India as one of the cradles of world culture, is left out. Or, e.g. in a geographic course, inadequate attention will be paid to Africa in spite of the fact that Africa is a very diversified and dynamic continent. Multicultural education can help the teacher to control such tendencies: „As the world culture is often used about tacit, unspoken knowledge about what is in the air concerning values and norms, it is important that teacher education develops the teacher students' awareness of these values, so that they can establish a basic cultural knowledge on which to build their actions." [110] It means we have to become aware of European foundations of our contemporary culture as well as individual culture of every student. With regard to the fact that teachers form part of humanist intelligentsia as well as to the fact that artistic values form an important part of culture and the teacher transmits much of his own culture to children, we have to take into account the indispensable degree of cognition of the principles and functioning of *arts*. The future teacher will naturally function as a cultural worker and educator,that is, he will also promote aesthetic culture. In this capacity, he should have at least a basic knowledge of how arts function, why people create works of art and what their place in culture and in human life is. For a humanistic intelligentsia (including civics teachers), the apprehension of arts is an indispensable part of their basic cultural equipment, an essential part of their cultural status. This is not only because exactly this part of intelligentsia work in culture where arts play an important role. I see the reason also in the fact that this intelligentsia works with *man, human activities and human products* which are precisely and deeply mirrored in arts.

This postulate does not involve only the *cultural level* of future civics teachers. The insight into the problems of culture deepens the cultural level of teachers, makes it possible for them to set an example to their students, and prepares them for reflecting the multicultural situation of their students. All this, however, has its immediate *pedagogical consequences*.

Children are extraordinarily sensitive to aesthetic values: as quoted by T. Kuklinková, the basic aesthetic needs and interests of children and the criteria of aesthetic evaluation are formed at the early stage of school attendance. At the second stage of primary school, in puberty and adolescence, a purposeful choice of aesthetic and artistic values emerges, and this period is „decisive for the formation of the actual system of the individual taste norms“ [111] (Let's consider a higher degree of sensitivity towards arts, especially poetry, in puberty and immediately after). an indispensable constituent of education, in this period of children's lives, is a *sensitive* mediation on the part of the teacher, i.e. a presentation of cultural values and explanation of their depth to children. When we say sensitive, we have in mind teacher's ability to respect the interests and needs of children and, at the same time to transform the abstract notions of cultural values for children. To attain this, the teacher has to acquire „sufficient mastery of the language of aesthetics and criticism to be able to expand upon students' initial responses and ideas“ [112], in other words, to be able to guide students' initial responses to the perception of aesthetic values by means of his own knowledge of arts. To attain this, a suitably programmed cultural or aesthetic education can provide him with a necessary inventory of concepts as well as with an ability to understand the functions and structure of culture. The final aim on the part of the teacher could be „the disposition to perceive, discriminate, and judge intelligently in matters of art“ [113] and under his guidance, the final aim on the part of the children could be - „understanding of humanity through art“.[114]

In the background of all so far mentioned modes of aesthetic or cultural education in teacher training is the supposition we discussed in the second part of this book: aesthetic education can support the development of *flexibility* of students' feeling and thinking, enhancing, in this way, the development of their emotional and intellectual *tolerance*. Accordingly, it is an education towards *humaneness*. Here, however, we have to stress the great importance of an education towards humaneness with the future teachers, above all in the light of the first of the four teacher competencies previously quoted. Teachers, more than other people, have to adhere to the principle commanding them to instill only what they themselves had *experienced* and *felt*. „If teachers are to help students have meaningful experiences, develop their aptitudes and abilities, face their inner difficulties, and accept themselves as people, they need to know and understand those students. But before teachers can do that, they must work at knowing and understanding themselves.“ [115] Humaneness, having its roots in *knowing oneself* and understanding oneself and *others*, is an extraordinarily important aptitude of a teacher. It's exactly in the process of knowing oneself that arts and cultural values can essentially help the man by showing him what he is, by transmitting him the experiences he could not have acquired otherwise. By transmitting artistic values aesthetic education can help future teachers learn to know themselves and understand other people. In the end, this process leads to tolerance and respect for others.

We can enumerate further teacher qualities in whose development cultural education can be helpful. There is no need to deal with other details concerning the *purpose* of developing cultural competencies, since the same effect can easily be reached by using other educational methods or other disciplines, such as psychology, didactics of particular subjects taught in schools, and the like. Here, we have in mind e.g. future teachers' *capabilities for generally valid estimations* which can be developed both by cultural education and by psychology and pedagogics. This may refer, as well, to a capability for generating *analogies* essential for successful teaching. This quality may effectively be enhanced not only by cultural education, but also by psychology, logic, and philosophy. In this way we could proceed further. We have tried to analyze only those domains of teacher training where cultural (aesthetic) education is either indispensable (e.g. understanding of arts and culture) or where its influence is considerable (e.g. multicultural world vision). We stressed the fact that aesthetic education is but one of the whole range of disciplines taught at the university or college and the impact of other subjects should not be ignored.

### B. Content

As in all teaching activities, in teacher training at universities the *content of instruction is derived from its goal and intentions*. Cultural education serves a wide range of purposes starting from mediating knowledge of arts and culture up to the development of intellectual and emotional tolerance and flexibility. Each of these purposes requires a slightly different form of cultural education and a slightly different content. Basically, this means to combine effectively theoretical studies of arts and aesthetic values with a practical training aimed at reflecting arts and culture as well as with acquiring elementary habits for multicultural education.[116] Let's now consider the content as it can be presented to future teachers in an efficient cultural education.

The content of cultural education is here derived from the information of *functioning, structure and meaning* of the culture of arts since, in their future practice, the student will probably be asked questions concerning these problems - both because of the great sensitivity of children towards culture and arts, and because civil attitudes are principally determined by the cultural background of the citizen.

Other field of knowledge useful for the future educator involves information about the nature and progress of aesthetic perception and aesthetic experience as well as the nature, formation and cultural context of aesthetic taste. A teacher should understand aesthetic perception to be able to explain the children what is or can be going on in them while perceiving works of art and other cultural values, and to be able to expand aesthetic experiences of children into a broader existential experience and thus profit from it in both cultural and multicultural education of children. Information on taste may not seem essential for the teacher, nevertheless, the opposite is true, for it is by far more important than the information on aesthetic perception. The personality systems of the taste norms get their definite forms with children both in lower and higher school grades and the intentional choice of artistic values develops. As a result, the students permanently confront their taste norms. Their ability (or willingness) to accept the taste norms of their schoolmates, their hierarchies of cultural values, let alone the acceptance of the taste systems and cultural values hierarchies of the older generations, depend to a considerable degree on their individual tolerance or magnanimity. Here, the educator has unlimited possibilities to explain the cultural and personality background of taste, an inevitable taste diversity and connecting links between taste and value orientations, or aspirations. A wide range of opportunities for promoting multicultural feelings of the children presents itself to the teacher. This process, leading to the socialization of the children can only be attained provided the teacher himself *has intensively experienced* knowledge of taste and of cultural value hierarchies.

The knowledge of aesthetic perception, however, can do more for a teacher of the first grades of elementary school than just enable him to explain *the differences* in the taste of children or generations. As stated by B. Sundin: „Small children play with sound, rhythms and movements, tell fanciful stories, sing, dance, sculpture, paint. Through these sensual media they orient themselves in the world, formulate cognitive and emotional conflicts and communicate with others“[117]. During the first years at school children still preserve such relations to the world and it depends to a great extent on the teacher whether they will be able to retain this *complex*, fresh relation to the world, full of imagination and sensual experiences (even pleasures) in full or at least in part or whether they will definitely lose it or substitute it by the world of *intellectual abstractions* and constructions. According to Piaget's stages of the intellectual development of children, gradual transition from a sensual and intuitive understanding of the world to formal abstractions of thinking is inevitable in a child. Despite this, the cultivation of the faculty of *intuitive* and *sensual* immersion into reality in a child is desirable, for, in this way, preconditions for a more complex world vision in a child's later life are created. Students in lower school grades are still receptive to both ways of viewing the world and „our responsibility as adults is to help the children to discover the rich nuances in life and to trust their own senses. In a world overloaded with obstrusive, confusing and often contradicting information this is a hard work for the children to do.“ [118] An able teacher is at home in the field of aesthetic world perception, as well as in that of cultural value orientation and individual aesthetic taste formation: From that he can derive the laws of the child's understanding of the world. Since aesthetic perception is governed by similar laws as a children's viewing of the world, the knowledge of aesthetic perception helps the teacher better understand the peculiarities of the child's sensual and intuitive viewing of the world.

Sundin's finding of the *existential character* of aesthetic values for children is of great importance for civics. In its light we can see that the development of the cultural dimension of civics is not solely a development of one of *ordinary* aspects of civics. The education of civil virtues should proceed hand in hand with the education of cultural aptitudes of children, especially with those in the lower school grades. The education of citizens aims at such personality growth that will make it possible for a child to take a full part in the community life.[119] Coming back to what we have said about he character of the world of today at the beginning of this book, it becomes clear that the future citizen will not be able to function in full unless his imagination, his sensual experiences (even pleasures) and further extra-discursive and extra-rational psychic faculties are involved.

According to Sundin, the *socialization* of children is being attained through cultural values, through the aesthetic qualities of things and through aesthetic material. All this must necessarily be incorporated in the education of future *socialized* citizens.

Aesthetic, cultural and multicultural education in their complexity - all that can be conceived as an *irreplaceable* part of civics. For the same reason, they cannot be left out of the civics teacher training. Unless his own cultural competencies are developed, the future teacher could hardly affect the children in such a *culturally relevant* way. If he himself lacked cultural competencies, the *essential* importance of aesthetic qualities for children could escape him. His civics, in that case, could be just little more a mere unfolding of intellectual abstractions, as well as discursive aptitudes of human psyché in the name of the generally accepted opinion that human thinking cannot be separated from its linguistic expression.[120]

Besides this more or less theoretical content of the future teacher cultural education it is naturally inevitable to develop the teachers' practical cultural competences, especially the practical training of *art perception abilities*. The educator whose knowledge of arts and culture is only theoretical, not mediated by his own experience, or whose aesthetic experiences are limited and shallow, cannot transmit cultural values to children. Sensitivity towards arts, on the other hand, can help him learn to know himself. Since learning to know himself is important for teachers, the cultural or aesthetic education, by developing sensitivity towards works of arts, is an indirect contribution to teacher competencies.

This work, however, has one more aspect. By developing sensitivity towards arts we are, at the same time, creating in the students' psyché favorable conditions enabling them to perceive the changes of contemporary culture and enabling them to understand these changes. Remember our reflexions about the teacher as a personality *transmitting* his *own* culture to children. If the teacher understands contemporary culture and is familiar with it,he also can change under the influence of regular contacts with the cultural products, but above all - he can transmit a richer, more varied personality culture to children and to guide them, at the same time, to the understanding of just contemporary culture. When realizing that the growing up children live exactly in the culture of today (see e.g. selective listening to the latest music only), then it is quite obvious that here the teacher does not guide the students to a mere understanding of it, but rather to a much *deeper* understanding of it and innerly experiencing it, as well as experiencing a wider range of contemporary cultural values. If the teacher is capable of perceiving contemporary cultural products in full, he can teach the children to understand their contexts given by tradition, possibilities offered by the means of expression, etc. The development of these capacities in students should not be neglected since students, as future teachers, are the culture bearers of their own generation and are not always able to understand the culture of the incoming generation. Therefore we cannot take for granted that students automatically, by themselves, will learn to explain cultural contexts of their pupils. The opposite is usually true - when left as cultural *objets trouvés*, most of them will probably be fossilized in the culture of their own generation and will reject the culture of the children as something strange. In such situation, the teachers' multicultural work among children will remain just a dream.

Let's consider now in short the concrete themes we regard as reasonable to develop in civics teacher training. Since, primarily, we are reflecting on the relations between aesthetics and aesthetic education, on one side, and civics, on the other, we shall examine the main aesthetic themes which can, through cultural and aesthetic education, develop cultural competencies of the teachers. At the same time, we ask the reader to interpret the following inventory of concrete themes as a kind of *modeling* the matter examined, too. We regard aesthetics and aesthetic education as the *core* of cultural education (as the core of developing cultural competencies). Why?

Together with Wolfgang Welsch we examined the new *aesthesis*. This very concept points to the relevance of the impact of aesthetics on the civics teacher training. Aesthetics dealing with *cultural products par excellence* - works of art - is, by its very nature, predestined to form the cultural equipment of the teacher. Works of arts with their creative nature and modeling human reality are, to be sure, the extract and *essence* of culture and reflect all the peculiarities human creation takes if it is a true cultural creation. Works of arts are small models of all main relationships of culture - it is not without reason that art and works of art are, either exclusively or predominantly, identified with culture.

Art unambiguously involves the artist's cultural self-identification, as well. Moreover, it stands in the foreground of an artistic expression. Art is based upon congeniality with other people's destinies and cultures. Art, at the same time, prefers a complex world view and a holistic concept of man in the unity of all peculiarities of his psychic life. Art clearly concentrates in itself all what we labeled as priorities of the Slovak citizens' cultural education. Art gives plain evidence of cultural *self-identity*, of cultural *empathy* and of *ecological* concept of man.

That's why aesthetics is concerned with the contemporary cultural education.[121]

Here we have to stress that in the cultural education of the future civics teachers, aesthetic is not involved as a scholarly discipline, i.e. a theoretical activity, transmitting to students the *structure of science* and its understanding of the laws of beauty and art. We have in mind the *educational* work where aesthetics could (and should) serve as a means of introducing the students - future teachers - into matters of art and culture, into a deeper understanding of cultural products and processes. Aesthetics leads students to a basic orientation in the history of culture, it provides them with elementary concepts for reflecting on and discussing cultural products. On the other hand, it *need not* present them a *comprehensive knowledge* of aesthetics as a scholarly discipline. We do not expect students to learn aesthetic categories and concepts, these have to be mere tools enabling them to seek their own approach to aesthetic phenomena and cultural products.

In this context aesthetics need not work with all themes and chooses only those *relevant* to cultural education. We will discuss them in the order of their importance, but this order will also indicate how they can be temporarily arranged in the process of teaching. Our starting point is the fact that culture and related problems are concentrated in arts and in the works of art and, as a result, aesthetic can primarily concentrate on artistic culture.

a) The center of gravity of artistic culture is the *work of art*. The whole artistic culture developed thanks to the work of art. It secures its existence and directs all activities at the work of art. A work of art, at the same time, is a concentrated manifestation of human thinking, feeling, world view, needs, cultural norms, and value hierarchies. We have to take into account that the works of art were not always created for pleasure only or to be aesthetically consumed[122] and this holds true up to now. That's why the works of art reflect modes and forms of the cultural creation of a given period and a given social group, as well - as a result, the culture of that culture and social group. In terms of a work of art the whole culture can be understood. That's why, in cultural education we start with the analysis of works of art (*how they are structured*), but, at the same time, we encourage students to experience them emotionally, and also explain them their symbolic relatedness to the culture of the period that means, we interpret the symbolic structure of works of art.

b) The following crucial point of artistic culture is artistic creation. This is the process of creating works of art. In it, in a concentrated form, ways and modes of the cultural creation of a period or a social group are reflected. Artistic creation can be used to explain the way man in a certain period created his culture - what his relation to material was, how he planned his cultural products, what he aimed them at, what his idea of their structure and function was, and the like. Art work creation can serve as a general model of culture creation. This fact is extremely important for cultural education, since cultural empathy can effectively be developed when understanding the genesis of cultural products - when we understand the origin, we also grasp the motives and, as well, a cultural and social affiliation of the creator and the product, the meaning of a concrete human activity.

c) The introduction into the processes of *aesthetic perception* can have similar impact on cultural empathy. If the student - the future teacher thoroughly understands how his own aesthetic perception operates, it helps him to discover his own cultural prejudice or it may confirm his cultural openness. Therefore, the problems of aesthetic perception are also an important stage on the way to cultural tolerance and empathy.

d) If students have understood cultural creation (artistic creation), the structure of cultural products (works of art) and the modes of their reflexion in the human psyché (aesthetic perception), we can proceed towards a more complex picture of *cultural tradition*. This transition is important, since the previous themes are by themselves fairly isolated and only in cultural tradition they gain their complex and concrete form. Through the study of the problems of cultural tradition we can immediately pass over to the national culture and thus to a direct attempt to formulate cultural consciousness of a nation. Since no cultural tradition is homogenous, containing many subcultures or alternative cultures, the students can be brought to become aware of their own cultural group identity. Every culture originates, is formed and changes under the influence of various other cultures, taking something from them and, in turn, enriching them. Penetrating into a cultural tradition can also stimulate the multicultural understanding of the world provided the students do not understand their own culture as homogenous or autonomous, but as a result of a set of stimuli coming from various cultures, and as a result of relationships with various cultures, or as a set of different cultural layers.

e) Learning to know one's own tradition and penetrating into it must constantly be accompanied bu an introduction into the processes of the functioning of *artistic culture* (in its complex structure consisting of institutions, creations, creators, reflection and the like). Seen without this frame, the understanding of a tradition could lose its socio-creative ring, it could become just little more than a constant mystical change of meanings and values. If the tradition is anchored in the structure of artistic culture, it will be obvious who, why, and in what context is the creator of this tradition. Unless concretely anchored, the tradition would be an *impersonal and super-social* one.

f) Aesthetic terms, both usable and useful in the cultural education of future civics teachers, can be complemented by issues related to the *aesthetic and artistic values and meanings*. These issues include the way people valorize their tradition, what meanings they take out of it and how, what values serve them as motives for further activities. These problems have to be included in the process of cultural education, since only thus the future teachers can become aware of the inter-linking of the themes discussed so far with the whole of human activities. In this way, they realize or, at least, are forced to formulate how and why they are going to valorize for themselves their own cultural tradition and cultural tradition they are likely to come across. A similar kind of conscious valorization is indispensable for forming one's own cultural self-identity.

In our opinion, cultural self-identity is the key component of the whole cultural equipment of the future civics teacher. The reason is simple: *If I know myself well, it is easy for me to understand others.*[123] If I understand other people better, I can teach them to learn to know themselves. This is the way of the educator.

All these aesthetic themes need one more thing: a theoretic basis of *cultural anthropology* that has to be present all the time - so that the categories or knowledge of aesthetics be supported by its categories. We have in mind especially the following themes:

- what is a culture, subculture, alternative culture and how are they related,
- what is value and meaning, and what role they play in human activities,
- what is a norm and what impact it may have on the formation of value hierarchies.[124]

Civics teacher education requires a combination of aesthetics with *aesthetic education*, as well, which means that education in scholarly categories should proceed in a close relation with aesthetic experiences and a special stress should be laid on the symbolic (semantic) interpretation of works of art.

The following activities could be involved:

a) *Practical aesthetic perception.* The students have to encounter aesthetic categories and laws where they can simultaneously acquire varied aesthetic experiences in abundance. The most advantageous procedure seems to be starting from an experience derived from a work of art (or a cultural product) and then gradually categorize this experience and, in analyzing it, point to various aesthetic and cultural laws.

b) *Interpretation* of works of art, aesthetic values and norms. Here, we have in mind not only a linguistic interpretation that means transferring semantic structure of culture into a linguistic system but as well, as presented by H.S. Broudy, engaging an *individual basis of reference*[125] which contains images and memory traces, and is closely inter-linked with imagination and aesthetic images. All psychic potential of a student ought to take part in the interpretation of values. This is made possible by the fact that in the process of interpretation, the values are not just subjects of a lecture, but the educational process is conceived in such a way that the student is expected to be an *active seeker of values*. In his active search, the student can also learn various characteristics of cultural product values, he learns to formulate his attitudes towards them, to experience their functions in other contexts and the like.

In the complex process of interpretation it is possible to pass over to a comparison of the Slovak culture with other European or extra-European cultures, or with various subcultures in such a way that the evaluation process be transferred to the formation of the future teachers' self-identity, too.

The entirety of all above mentioned approaches enables us to form the psychic capacities of the future civics teachers so that they may be able to *express* and *communicate* their cultural identity;so that their culture be *experienced* and *cognized*; so that they may understand foreign cultures and be able to feel *empathy* towards them; so that they can take a stand towards culture and extra-cultural realities as *fully autonomous personalities* trusting their senses and their reason, their intuition, their feelings and emotions, their fantasy and their logic. A certain combination of aesthetics, cultural anthropology and aesthetic education - a combination as we have analyzed here - can efficiently form the cultural equipment of a civics teacher. It can form it in such a way that the future teacher may be able to educate students guiding them to the priorities of the development of Slovak culture.

### C. Methods and Forms

Including aesthetic education and practical experiences into the educational process should not make us prefer *cognitive acquisitions* and *knowledge*. For thus, we would neglect the development of the future teachers *abilities*, their *value orientation* and their *attitudes*. As a result, one of the priorities of the cultural education of the citizens of the Slovak Republic and one of the main cultural competencies of a civics teacher - his *ecologically oriented* consciousness could thus be ignored. For, in this case, the *complexity of education* might be lost - as a result of a one-sided preference of education in the domain of culture, the experiences from cultural products could become lost or neglected, and the student would not get a sufficient amount of stimuli for the development of his fantasy, his sense for the mythical, magical and miraculous. That's why - as also evident in the process of applying aesthetic education - the methods and forms the cultural education can use must be varied and cannot be limited to a lecture.[126] The number of forms and methods is unlimited for they actually depend on the teacher, on the possibilities of the school, on a given students group (its size, intellectual capacity, its receptivity, and the like), on the possibilities of the cultural region, and other circumstances. Let's examine in brief the *main* possibilities.

Besides the theoretical lecture - which, of course, is also legitimate just as transmitting information and broadening knowledge is also legitimate - it is suitable to introduce many specimens of art works, which fosters the development of sensual perception of the students and cultivates their habit to accept variable forms of culture. Thus, the interpretation of cultural values becomes more concrete. The teacher should ask the students to compare works of art, search for historical and cultural analogies or fill the missing contexts of cultural products. We can as well make use of discussions where the students are guided to solve a given problem of culture, or choose the best of the set of alternative evaluations of the same work of art as published by different critics in the press, or they are encouraged to argue in favor or against a given taste estimate. Riddles and aesthetically oriented psychological games can also be recommended. Various excursions to cultural monuments, museums and galleries are very useful, since here the students learn to know the region where they study and, at the same time - provided the excursion is well planned - they can themselves experience some methods of aesthetic education. With regard to the complexity of aesthetic experiences, and to the complexity of the image of man in arts, to combine various kinds of learning, sensomotoric, conceptual, verbal and also a problem learning, is very conveyable, too. In such a way, students can experience various methods of cultural education both during excursions and in every lesson at school. So they will become familiar with the methods and, on the strength of their personal experience, their skills in using these methods will be more easily developed.

Since cultural processes and phenomena exhibit many aspects and contain a variety of human and historical connections, cultural values can *be related* to *any social sphere*. Therefore the cooperation with other humanities or social sciences should be a matter of course. Besides explaining external connections of cultural values, it has a much deeper impact. As stated by Maurice J. Sevigny, „to be educated calls for a developed capacity to interrelate knowledge and concepts from the humanistic dimensions of experience." [127] The children at school often ask questions which sometimes pass unnoticed by the teacher. Provided the teacher has the ability to see the wider context of cultural problems, he can feel a *simple* child's question as an *essential cultural problem*. This makes him to take the question seriously and explain the problem to the children in a wider context. This ability of the future civics teacher will result exactly from the cooperation of humanistic disciplines.

## D. Results

Model CEMSAC, by Miron Zelina[128] can help us to explain the results of the formation of civics teacher competencies. In the third part of the present book we have discussed this model in connection with the civil education of the future *citizens*. Here, it can help us to structure the cultural education of the future civics *teachers*. We resume the problem while we are convinced that it is necessary that the future teacher training should substantially proceed in the same way as his educational work in future: that is, if a civics teacher should be a true teacher, he should be endowed with the same civic virtues as those he wants to form in his students.[129]

Model CEMSAC is based on six constituents of education structure:

- on cognitive development (= development of cognitive capacities)
- on emotionalization (= development of an inner relation to problems)
- on motivation (= development of interests and needs)
- on axiolization (= development of value hierarchies)
- on creative development (= development of creative capacities).

The future civics teacher is guided by all six directions. When considering the cultural dimension of civics, we should have in mind the development of cultural competencies of the teacher in the course of his study in all six directions. In an efficient cultural education, in which aesthetics, aesthetic education, education through art and multicultural education take part, the results are as follows:

a) *Cognitive development:* information of how culture and art function, acquired by the students, operates as *cognitive structures* through which the future teacher reflects his own culture and that of the students. The information of processes of creative processes in a culture (i.e. of the essence, structure, conditions and progress of creation) helps teachers understand human expressive power and thus reflect the child's attempts at expressing oneself. When the teacher knows how artistic culture functions, it may help him to transmit the children ways and modes indispensable for the emergence and existence of national culture, to explain them how a cultural tradition operates and how various culture are inter-linked and influence each other.

b) *Emotionalization*: Through the development of cultural empathy the student - future teacher acquired a capability of *feeling cultural differences* in the behavior and thinking of various citizens. This might motivate him to *respect* the cultural diversity of children he is working with.

c) *Socialization:* Cultural education guides the future teachers to *an active participation in creating the cultural tradition* and in forming the cultural identity of his surroundings. That means that if a future teacher behaves as a cultured citizen, then he either takes part in culture creation or, at least, he lives a cultured life, full of cultural experiences. He then transmits them to children in the process of civics. Through his capability of cultural empathy and tolerance he supports cultural diversity of his students, but at the same time, he guides them to preserving their own cultural identity. The socialization of the teacher manifests itself in his active or responsible *efforts* to promote the culture of his society.

d) *Motivation*: Cultural education can enhance the motivation of the future civics teachers by forming their value orientations. It instills a *respect* towards cultural diversity. A teacher who respects the cultural diversity of the people, feels an inner urge to stimulate the children's cultural identity, for he understands that a society is that much richer as much it is diversified. Here, motivation meets axiologization, since both of them form value hierarchies.

e) *Axiolization:* Here, a more complex formation of value hierarchies takes place. By means of understanding the cultural tradition the students - future teachers - acquire an *awareness* of their own cultural *identity* (personal, regional, group, national identity, and the like), pride in it and an effort to cultivate it.

f) *Creative development:* The content of cultural education can hardly contribute to the development of creative capacities of the students. These can mainly be developed by means of various *forms and methods* of cultural education. The *creative perceptive* capacities of teachers, however, can be substantially developed in the first place.

The result of forming cultural competencies of a civics teacher can be summarized as follows:

A. From the point of view of the *content* of cultural education we can mostly promote the development of cognitive structures in the teacher's consciousness (cognitive development) and the formation of his value hierarchies (axiolization).

B. From the point of view of *educational targets* we can mainly promote the development of cultural tolerance and empathy (socialization) and the formation of value hierarchies or needs of students (axiolization and motivation).

C. From the point of view of *educational forms and methods* we can stimulate creativity of the students (creativve development) and again - formation of their value hierarchies (axiolization). When viewed from this angle, the personal attitude of a university teacher to cultural problems[130] may have a considerable impact which can deeply influence the students' interest in the problems (motivation, emotionalization and axiolization).

We see that Zelina's model CEMSAC explains further aspects of the civics teacher training. This model shows that the cultural education of future teachers can promote all important structures of their psyché so that they can form their future students through the complexity of their personalities and not only through their abstract thinking. Zelina's model shows us that through forming cultural competencies it is possible to form a „can-know-want-act" teacher.[131] He will thus become *compatible* with the personalities of his children whom he will want to form as „can-know-want-act" citizens. The teacher, to be sure, will then not just *explain* the children what it means to be a citizen, for he himself will be a true *responsible and active* citizen. And exactly this will make him a *good* civics teacher.

[101] Asa G. Hilliard, „Restructuring Teacher Education for Multiultural Imperatives,“ in *Multicultural Education Through Competency-Based Teacher Education*, ed. W. A. Hunter (Washington, D.C.: American Association of Colleges for Teacher Education, 1974), 41

[102] The concepts *cultural competencies* and *cultural equipment* are used here as synonyms. The concept *competencies* - used in world literature - puts more stress on the teacher's *ability* to work with children. The concept *equipment* emphasizes the complexity of abilities.

[103] Kevin Ryan and James M. Cooper, *Those Who Can, Teach* (Boston: Houghton Mifflin Company, 1988), 435

[104] L. Eudora Pettigrew, „Competency-Based Teacher Education: Teacher Training for Multicultural Education,“ in *Multicultural Education Through Competency-Based Teacher Education*, 75

[105] L. Eudora Pettigrew, 75

[106] Cf. Wolfgang Welsch, *Estetické myslenie* (Bratislava: Archa, 1993), 9

[107] Wolfgang Welsch, 36

[108] Cf. Wolfgang Welsch, 40

[109] Kevin Rayn and James M. Cooper, 156

[110] Anne-Lise Høstmark Tarrou, „The Goals of Enhancing National and International Cultures. Challenges to Teacher Education? *Contribution to Teacher Training Congress.* (Jyväskylä: Univesrity of Jyväskylä, 1991), 18

[111] Teodora Kuklinková, „K problematike rozvíjania vkusu v estetickej výchove,“ in *Estetická kultúra (Teória - výskum - prax)*, ed. J. Šalgovičová and J. Tazberík (Bratislava, VÚK, 1982), 103

[112] Maurice J. Sevigny, „Discipline-based Art Education and Teacher Education,“ *The Journal of Aesthetic Education* 21.2 (Summer 1987): 112

[113] Ralph A. Smith, „The Changing Image of Art Education: Theoretical Antecedents of Discipline-based Art Education,“ *The Journal of Aesthetic Education* 21.2 (Summer 1987), 27

[114] E. Feldman, *Becoming Human Through Art* (New Jersey: Prentice Hall, 1982), quoted by Rachel Mason, „Some Student-Teachers' Experiments in Art Education and Humanistic Understanding,“ *Journal of Art & Design Education* 4.1 (1985): 31

[115] Kevin Ryan and James M. Cooper, 437

[116] We repeatedly emphasize the purposefulness of a complex aesthetic education (discipline-based art education) in this case.

[117] Bertil Sundin, „A Comment of Aesthetic Socialization“, *Council for Research in Music Education Bulletin* 85 (1985): 1

[118] Bertil Sundin, 1

[119] Remember the unity of citizenship as legal status and citizenship as activity

[120] Compare the ideas of Louis A. Reid and Harry S. Broudy as quoted in the previous part of the book.

[121] Aesthetics, however, in this functioning cannot remain isolated, because, in spite of the richness of the subject - art - it does not by far comprise human culture as a

whole. That's why it is obliged to resort to the cooperation with other disciplines, among others for the sake of cultural education: a) with philosophy that can supply world view aspects of culture and thus complement the domain of aesthetics; b) with ethics that searches for and indicates moral dimensions of human culture; c) with history that adds aesthetics and its function a historic dimension; d) religious science explaining an important - religious - aspect of a great number of cultural acts, and with others. Here, we are not going to deal with their relations to aesthetics in teacher training, for it would go beyond the framework of the present inquiry.

[122] Erwin Panofsky, *Význam ve výtvarném umění* (Praha: Odeon, 1981), 19

[123] As already stated by Thales of Miletos, to know oneself is the most difficult of all things. The more important, however, it is to guide teachers towards knowing themselves.

[124] We have in mind here a French model of cultural anthropology rather than an Anglo-American one.

[125] Cf. Harry S. Broudy, *The Uses of Schooling*, 21. Harry Broudy writes about *allusionary base*.

[126] We have in mind a lecture which is not only de jure registered as a lecture but, in fact, it is a presentation of theoretical problems

[127] Maurice J. Sevigny, 120

[128] Published in Miron Zelina, *Stratégie a metódy rozvoja osobnosti dieťaťa* (Bratislava: IRIS, 1994)

[129] We point to a certain advance of the teacher with regard to children - as mentioned when dealing with problems of cultural education in the first part of the present book.

[130] An often recurring situation when the educator has to formulate his personal (not merely professional) attitude and opinion or feeling, is meant here.

[131] Cf. the third part of the present book.

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